

MILITARY ILLUSTRATED

PAST & PRESENT

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ISSN 0268-8328



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Our cover illustration shows a reconstruction of a US Infantry sergeant of 1846-48 — see article p.34

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EDITORIAL

Our article on the colourful 'combination patches' worn on batedress by Scottish infantry units in the Second World War is by **Bryan Kilrain**. Of Irish/Scots descent, Bryan served with 3 Commando Brigade shortly after the war, and in the RAF from 1958 to 1963. He lived in New Zealand for some years, and is now retired in Kent.

The Gallery article on the remarkable Bill Colman VC, a Great War stretcher-bearer who seems to have been the most highly decorated 'other rank' ever to serve in the British Army, is by **John Devonport**. Born in Liverpool in 1953, he lives in Derbyshire with his wife and two children. He is an engineer with Rolls-Royce, but also a committee member of the Comedy Writers Association, who has sold material to TV in this country, Germany and Finland. He has a lifelong interest in military history, and collects VC memorabilia.



Bryan Kilrain

Competition coupon

Yes, the deliberate mistake was in question C3 — a gremlin changed the date from 1880 to 1800.... We will adjust things in favour of any competition whose result hangs on this.

New Leeds shop

Calvin Morgan Booksellers tell us that they have opened a new specialist bookshop — 'the best north of the Watford Gap' — for military, motoring, aviation, naval and rail enthusiasts. The shop is at 11 Call Lane (next to the Corn Exchange), Leeds LS1 7DH, tel: 0532-465849. Apparently there are special deals to be had as introductory offers; and a mail order service is available. Calvin is well known in the trade as an energetic and knowledgeable member of the former Albion Scott team, and we wish him well.

NARES

An important release reaches us about the formation of the National Association of Re-enactment Societies; details from John Crawford, Secretary, at 49 Stagsden, Orton Goldhay, Peterborough, PE2 0RW; enclose an SAE.

Open to all voluntary societies with at least 25 members, with affiliated membership open to other interested parties, NARES aims to co-ordinate and advance the efforts of all suitable groups. Such a forum obviously fills a long-felt need for liaison and the sharing of information, co-ordination of safety and other standards, joint contact with display organisers and sponsors, etc. We urge all interested parties to get behind this important initiative.

Toy Soldier Fair

We hear that the 1st International Toy Soldier Fair will be held on 27/28 March 1992 in the Banqueting Suite of The Metropole, The Leas, Folkestone, Kent; the organisers aim to build on the success of Euromilitaire to make Folkestone the Mecca for toy soldier collectors, as it already is for UK figure modellers. Trade and individual enquiries should be sent to: Charles Davis, The Trumpet Banner, 88a Sandgate High St., Sandgate, Kent CT20 3BY, tel: 0303-220679. Ample parking, catering, and bar facilities are being organised, and a dinner will be held, for traders and visitors, on the Saturday night. This neglected but keenly followed aspect of the military hobby has long lacked a show of its own to act as a focus for trading and display, and we wish the organisers good luck with their plans.

Errata

In 'MI' No. 41, p.34, bottom of column two, the date should be 13 April 1849, not 1859.

VMS Fair

The Victorian Military Society will hold its annual Fair at the Victory Services Club, Seymour St., London W2, on 8 February 1992 — earlier than in previous years — opening at 10.30. The theme this year is Highland Regiments. Further details available from the Publicity Officer, Richard Caike, at 62 The Links, St. Leonards on Sea, E. Sussex TN38 0UW.

M



John Devonport

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'SAS: Phantoms of the Jungle' by B.N. Horner; Greenhill Books/ Lionel Leventhal Ltd.; 527 pp., 96 b/w photos, 18 maps & diagrs.; £19.95

Dr. Horner has produced a thoroughly readable book which is also a very detailed and well-researched history of the origins and operations of the Australian SAS. A serving lieutenant-colonel in the Australian Army, he can not only make exciting reading of the intense drama of a four-man jungle patrol; he can also give the reader a convincing insight into the problems of command, the differences of personalities, and the politics of the army — which is real writing skill.

The book can be read as part of the wider history of a unique force with British origins; as part of post-war Australian history; or as an account of the challenges and problems faced by any unit fighting for a role and funds within the larger family of an army. It covers the origins of the unit; and its deployment into Borneo as part of the forces facing the Indonesian Army during the 1960s 'Confrontation'. This was invaluable grounding for the later challenge of Vietnam, where the Australian SAS did vital work. The book comes up to date with an analysis of the unit's future role.

As a soldier/writer Dr. Horner has a sure feel for his subject, allowing the reader not only to understand the problems of the patrol commander moving silently through deep jungle, but also those of the commanding officer working under operational pressure, and the difficulties of working with foreign allies.

He identifies the problem of finding young officers of sufficient calibre to lead units which often include more experienced and mature troopers and NCOs. This book is essential reading for anyone interested in the role and training of special forces, and in operations in South-East Asia. **EWWF**

'Triumph in the Desert: The Challenge, The Fighting, The Legacy' by Peter David, fwd. by Gen. Colin Powell; Random Century; 224pp., 200 photos; £17.99

A very large number of books are either in print, in production, or in preparation on the subject of the war in the Gulf 1990-91. This one has been produced very quickly, and has brought together some of the most memorable pictures of the war; and for those two editorial successes alone it deserves credit. It is clearly aimed at a US readership, but since this was very largely an American war this is perfectly reasonable. Anyone who saw the convoys of equipment rolling along the road north from El Jubail appreciated the strength of the American commitment.

This book will not give the reader a technical brief on the performance of main battle tanks, or the problems of command. It is, however, a superb compilation of some of the most powerful pictures of the war, supported by some good journalism; and if the readership may be characterised as 'general', then critics should be aware that the bulk of the armed forces that

REVIEWS

fought the war were made up of 'general readers'. As a 'specialist reader' who was privileged to serve in the Gulf alongside these 'general readers', I am pleased to add *Triumph in the Desert* to my bookshelf. **EWWF**

'The Somme Battlefields: A Comprehensive Guide from Crécy to the Two World Wars' by Martin & Mary Middlebrook; Viking Penguin; 385pp., 90 b/w photos, 31 maps, 2 drawings; £18.99

I took the Middlebrooks' book with me to France this summer, and found it a valuable reference. Martin Middlebrook is an experienced military historian with 14 books to his credit. He brings the same conspicuous care to this overview, which is not only interesting for a general reader or holidaymaker, but also as an insight into the historical and military significance of the Somme in the defence of France.

Perhaps inevitably, the book contains a large number of photographs of war cemeteries and memorials. The author has produced a classification of five different types of cemetery, from the 'battlefield' cluster of a few headstones to the 'concentration' where the War Graves Commission brought the dead together in their thousands. Since the terrain has long reverted to farmland except for those places where trenches are 'preserved', without graves and memorials it is hard to picture what it was like; it is much easier with the aid of the authors' clear and helpful maps. With this book in hand and the country at ones feet, the visitor suddenly realises the significance of a small ridge or slight hollow when an area is swept by direct or indirect fire.

The book is divided into six chapters on routes to the Somme, the 1916 area, the 1918 area, Doullens, Amiens, and the Western Somme. Given the scope of the book — and the authors have walked the ground, rather than writing from the comfort of a study at home — some small errors are inevitable. The curator of the South African memorial at Delville Wood told this reviewer that he had spotted some oversights; and when visiting Newfoundland Park near Beaumont Hamel I noted that the withered growth called in the book 'The Tree of Death' is labelled on the ground as 'The Danger Tree' — which makes sense, as one can appreciate that at this point Allied lines would have come under direct enemy observation. This kind of detail does not detract from the value of what is clearly a labour of real devotion, and a guide which should sell steadily in the coming years to those two distinct groups identified at one cemetery as 'Pilgrims' and 'Visitors'. **EWWF**

Osprey Men-at-Arms series; all 48pp., approx 40 b/w illus., 8 colour plates; p/bk, £5.99

Osprey Elite series; all 64pp., approx. 50 b/w illus., 12 colour plates; p/bk, £7.50

July publications:

MAA 237 'French Army 1870-71'

Franco-Prussian War (2)

Republican Troops by Stephen Shann & Louis Delpérier, plates by Richard & Christa Hook.

This follows MAA 233 on the French Army of the Imperial phase of the war, and adopts the same style. It is a good introduction to the different categories of troops, including the various militia organisations and the *français tireurs*, giving general information on their organisation, equipment and character; there are some weapons data tables, but no orders of battle and only a rudimentary chronology. The monochrome illustrations include — via M. Delpérier — some excellent period portrait photographs which usefully support the colour plates by the Messrs. Hook; these are attractive, and in the case of e.g. African and volunteer units, striking. The plates commentaries are not very detailed, and the reviewer would guess that uniforms are not Mr. Shann's main interest. For modellers and wargamers new to the subject this is an accessible introduction at a fair price; and there is information in the text which non-French speakers at any level of knowledge may well find useful. **JS**

MAA 238 'Foreign Volunteers of the Allied Forces 1939-45' by Nigel Thomas, plates Simon McCouaig.

This is a huge subject. The author has chosen to treat it in the form of brief chapters full of figures, dates, and unit titles, tracing the development of the units operating with the British forces drawn from Czechoslovak, Polish, Norwegian, Danish, Belgian, Dutch, French, Greek, and Yugoslav personnel. There is also, where relevant, a brief summary of the respective naval and air units formed. Uniforms and insignia are described in general terms, with lists of e.g. ranks, and branch of service distinctions, in the plates commentaries. This is inevitably a précis approach, and should be seen as an introduction on which to build in the case of large forces such as the French and Polish (the latter also covered in MAA 117, *The Polish Army 1939-45*). A number of the photographs are interesting and valuable.

The colour plates are rather variable; some are pleasing, others slightly odd-looking; and the colours seem rather too bright — the lime green sidecap worn by the Yugoslav bugler is an example. Perhaps the general yellow tint all too often seen in today's colour printing is to blame? The insignia are sharply depicted, which is probably the main value of these plates anyway. **JS**

September publications:

Elite 34 'Afrikakorps 1941-43' by Gordon Williamson, plates by Ron Volstad.

The text is a brief history of the N. African campaign; a list of component units of the DAK and later Panzer-Armee, fuller than often found; brief histories of the major formations, with lists of commanders and main fighting units; and a long section on uniforms and insignia, supplemented by the specific plates commentaries. The plates include three of insignia and nine of figures; they are well detailed, and include useful examples of naval and Luftwaffe types, a nurse, a chaplain, TeNo and NSKK figures, etc., as well as the more familiar subjects. The main interest lies in the inclusion among photos (of variable quality) of some close-ups of features of uniforms in private collections; and in material on naval tropical dress not often seen.



Dr STEPHEN HARDIN RICHARD HOOK

Elite 36 'The Texas Rangers' by Dr. Stephen Hardin, plates by Richard Hook.

This is a remarkable story, and will be new to many readers. The Rangers began their legendary career as frontier militia volunteers protecting settlers from Indian raids in the 1820s; developed into a formidable irregular scout and patrol force during the Mexican War, 1846-48; continued their Indian fighting before, during and after the Civil War; and evolved in the late 19th century into a law-and-order organisation, and subsequently into today's modern state police department. The story is colourful and violent, and full of larger than life characters — like 'Three-Legged Willie', who led the first paid company from 1835, and built a remarkable reputation in the field and off-duty despite a leg permanently crooked at right-angles, from the knee of which he wore a wooden peg! The monochrome pictures include some fine early photos, some good gun studies, and some less useful 19th century popular illustrations; the faces that glare out of early 20th century photos, between stetson brims and huge moustaches, would cause any badman to tremble. The plates include some nicely composed impressions of actual historical encounters, and characters, and suggest some intriguing model subjects, though the available variety of costume references seem to this reviewer to be stretched a bit thin to fill 12 plates. (The printing also leaves something to be desired, and appears to suffer from an overall yellow tint which leeches some of the life from Mr. Hook's work.) All in all, a most interesting novelty, and recommended. **JS**

THE BRITISH SOLDIER IN THE GULF (2)

Major J. K. TANNER
Paintings by MIKE CHAPPELL

Part One of this series ('*MI*' No. 41) detailed the order of battle of 1st (UK) Armoured Division in the Gulf; explained the battle groups between which the different elements of the 'teeth' units were dispersed; and described and illustrated clothing and NBC protection. This concluding article covers personal equipment, body armour, and unit insignia practices.

PERSONAL EQUIPMENT

As with everything else, the British soldier adapted his personal equipment to suit his own comfort and needs. Although there are always laid-down lists of items which must be carried according to a soldier's role, usually enshrined in unit Standard Operating Procedures (scales of ammunition, water, rations, etc), some choice in how he carries them is often sanctioned. In the Gulf every conceivable variation of equipment was worn, with no two soldiers appearing to wear the same issued items in the same way. The subject is further complicated by a mixture of webbing sets, commercially available items and US issue items. This section will describe in detail the personal equipment worn and the 'official' method of wear.

Equipment sets:

Although PLCE or 90 Pattern webbing is currently entering service with the British Army, 58 Pattern is still universally in evidence. In general terms, 90 Pattern was only worn by the infantry in the Gulf, having started to be issued to Regular battalions in 1989 to complement the issue of SA-80 (which actually began in 1986). Those infantry battalions not so equipped were hastily re-equipped for Operation 'Granby'. All other troops continued to wear the old 58 set.

However, the situation is not that straightforward... Some infantrymen who preferred to do so continued to wear 58

Pattern items alongside 90 Pattern. Many also purchased commercially available chest webbing sets, which have proved popular for use in Northern Ireland. The only 90 Pattern items commonly worn by other arms were the rucksack side pouches and the pistol set.

90 Pattern Web Equipment

The 90 Pattern 'webbing', also known as PLCE (Personal Load Carrying Equipment), is made from a green nylon compound with black plastic quick-release buckles. This offers durability, waterproofing and light weight. When new it is not an easy set to adjust due to stiffness, particularly in the waist belt; however, the set is soon broken in and, when fully adjusted to the body, gives a close and comfortable fit. Individual items can differ from each other as prototype items are still in service. (For example, 1 STAFFORDS was issued 100 prototype sets for troop trials in 1988).

Depending on mission the equipment can be worn in three ways: Assault Order, Patrol Order and Marching Order. For the latter the rucksack, which comes in two sizes (long or short), is carried. As this was always stowed on vehicles in the Gulf it will not be described here. The aim at any time is to lighten the infantryman's load as much as possible. The minimum load would therefore be Assault Order, although most infantrymen in the desert tended to wear a form of Patrol Order even in



the assault so that extra ammunition, radios, first aid kits etc. could be carried comfortably.

Assault Order. All of the following items could be worn in Assault Order, although the waist size of the average infantryman generally prohibits this:

Belt, Waist. The waist belt comes in three sizes and is adjustable over 9in. on an inner C-hook made of brass. It has a black plastic quick-release buckle, the male end on the right of the waist running on a thinner strip of webbing for fine adjustment. There are two black steel eyelets stitched into the rear for the attachment of the main yoke.

Yoke, Main. The main yoke consists of a Y-piece of webbing enclosing a nylon mesh back and with padded shoulder pieces. The yoke is attached to the waist belt by two straps which thread through the eyelets on the belt and are secured by passing through two ladder-lock buckles on the same straps. There are in addition two side adjusting straps of the same design.

Entrenching Tool and Carrier. The carrier consists of a nylon bag into which is placed the plastic case containing the entrenching tool. The case itself can be fitted directly to the waist belt with US-type belt clips but it is more common to use the carrier. However, this carrier will also accommodate the issue water bottle and was often seen carrying one. The entrenching tool is of the US type in green-painted steel. It has a folding handle, shaft (or helve) and head, and can be adjusted as a lightweight mattock or shovel. It is interesting to note that the preferred

digging tool of the infantryman is still the pick or shovel GS, as it has been throughout this century.

Pouch, Ammunition, Left and Right. The ammunition pouches are either left or right handed and are identified simply by the strap arrangement on the rear of each. There are two belt loops, the one on the forward part having a steel eyelet for the yoke shoulder straps. A second eyelet faces rear for the yoke side adjusting straps. There is a plastic buckle female end on the centre top, and the pouches are secured in place on the waist belt by brass C-clips. Each pouch is actually two identical ammunition pouches on a webbing back piece. Pouches are fastened by a plastic hasp and can be further secured by a large velcro patch. Each 'half pouch' is divided one-third/two-thirds and can accept three SA-80 magazines.

Frog, Bayonet. The bayonet frog takes the SA-80 bayonet and scabbard which are pushed in and held in place by a large black plastic buckle, the male

end on the frog locking into the female end on the bayonet scabbard. On the rear of the frog are two belt loops each with a brass C-clip so that the bayonet can be carried in a high or low position.

Pouch, Water Bottle. The water bottle pouch carries the issue black plastic water bottle and mug (which fits upside down on the water bottle). The pouch has a hasp fastening and is fixed to the waist belt by a flap secured by two lift-the-dot fasteners and a brass C-clip.

Pouch, Utility. The utility pouch can be worn on the waist belt in addition to the other pouches, if space permits, or in place of either of the ammunition pouches. Its front aspect is identical to the water bottle pouch, but there is a back piece with two half-circle steel rings and a buckle female end to accept the yoke straps. There are two sets of belt loops and C-clips to allow the pouch to be worn, like the bayonet frog, in the high or low position.

Haversack, Respirator. The rather

bulky respirator haversack fits to the waist belt by way of a flap and two lift-the-dot fasteners — there is no C-clip. Alternatively, the haversack includes a long adjustable strap to allow it to be worn on its own around the waist, over the shoulder or around the neck. The large, shaped 'lid' is secured by a single press stud and two adjacent velcro patches, none of which are entirely adequate in keeping the contents in or dirt out. On one side is a small pouch secured by a small flap of velcro. The contents of the haversack are described in the accompanying photograph caption.

CLAW Pouch. When Close Assault Weapon 40mm grenades began to be issued in the Gulf a new pouch was issued with them, each capable of carrying two grenades. Again, this pouch is designed to be worn on the waist belt, though it would be quite a sizeable waist which could accommodate this in addition to all those items described above. Grenades are placed warhead down into white plastic shaped insulation within the pouch base, the tail of each grenade held firm by a velcro strap over which are two individual flaps with press studs. The pouch is fixed to the belt by the now familiar flap secured by two press studs, and in this case a velcro strip. Additionally there are two female buckle ends so that a shoulder strap can be utilised.

Patrol Order. The two rucksack side pouches can be unfastened from the rucksack and used as a patrol pack either singly or together. Known com-

monly as the 'Jap sack', this most useful item is used to carry section radios, ammunition, personal items or, when not being worn, NBC suits and overboots. It was issued, along with the rucksack, to most units deploying to the Gulf in addition to the infantry.

The method of wearing the 'Jap sack' is very similar whether one or both pouches are used. The pouches are zipped together (there is no difference between left or right hand pouches) leaving a bare zip face revealed on the open side. The pouch flap is also secured by the same type of green plastic chunky zip. The set comes with its own yoke, which is very similar to the main yoke but with the following differences: in place of the shoulder straps are a pair of detachable narrower straps

(Straps, Yoke, Pouch Side) each with three male buckle ends, the adjustable end clipping to the female buckle end on the shoulders of the yoke, and either one of the other two clipping to the bottom of the pouches or to the female end on the top of the ammunition pouches; two downward facing male buckle ends which clip directly onto the inside female ends on the bottom of each pouch; an adjustable waist belt; and two pairs of male buckle ends at 90° to each other on the shoulder blade area, onto which are clipped the pouches. The two female buckle ends on the top and on the bottom of each pouch can also be used to secure the pouches to the rucksack together with

Continued on page 14

Mike Chappell's colour reconstructions overleaf:

(1) Section LSW gunner, armoured infantry battalion, 1st (UK) Armoured Division; Operation 'Desert Sabre', 26-28 February 1991. This soldier is typical of the infantry of the two British brigades during the ground assault phase and wears entirely regulation dress and equipment.

The Mk.VI GS helmet has a desert-camouflaged cover, personally marked with name, blood group, etc. The desert DPM version of the Mk.IV NBC suit is worn in Dress Category 2 — without gloves but with overboots — as ordered for the first 24 hours of the advance; detector papers were stuck to the green patches. Combat Body Armour is worn over the suit; and PLCE (90 Pattern web equipment) over the CBA, here without packs of any kind.

(2) Private, 1st Bn. The Staffordshire Regiment; patrol order, January 1991. Over the covered helmet he wears issue Scott goggles. For warmth in the desert winter he wears the popular zipped, high-neck Norwegian issue shirt under first type 'desert combats'; on the right upper sleeve is the patch of 7th Armoured Brigade Group. Over the CBA he wears a combination of PLCE belt order — e.g. the 'haversack, respirator' containing NBC kit, worn at all times — and commercial Arktis chest webbing in temperate DPM finish, which was often additionally camouflaged by individuals with sand paint. Small extra items such as the 58 Pattern compass case, field dressings, etc. were often added to the left brace, and the bayonet was also often seen moved to this position. The 'Jap sack' patrol pack is worn overall.

(3) Lance-Corporal, 1st Bn. Scots Guards; patrol order, January 1991. This JNCO serving with the Armoured Delivery Group has the brown-on-sand miniature rank badge fixed to the front of his helmet cover — note in the Foot Guards two chevrons mark a Lance-Corporal, and three a 'Lance-Sergeant' (equivalent to a corporal in other regiments). The Guards patch, roughly 80mm square, is worn on the right shoulder of his first type 'desert combats' — a size and position peculiar to this battalion. He wears a com-

bination of personal equipment over the CBA: a civilian-purchase small pack, the Arktis chest webbing, and PLCE belt order including a utility pouch, the 'haversack, respirator', and the PRC 349 Clansman section radio carried here in an entrenching tool carrier.

(4) Private, 1st Bn. The Royal Scots; January 1991. The helmet cover bears the battalion's Hunting Stewart tartan flash on the left side. The 'desert combats' are here of the second type, with larger, more dispersed camouflage pattern. He wears a red and white shemagh, and issue desert boots. His PLCE is configured with the CLAW pouch, holding two 40mm grenades, fixed to the main yoke at top rear, and a third grenade is in place on his 5.56mm Individual Weapon (SA-80 rifle). A secondary plastic CLAW sight is clipped to the rifle's SUSAT sight in this configuration.

(5) Major, Royal Scots Dragoon Guards. He wears the regimental beret and badge; and, over his 'desert combats', the sand-coloured heavy jersey issued to 7th Armd. Bde., and an Omani military shemagh. The brigade patch was normally sewn to the right sleeve; and this regiment's officers wore pale sand slides on their shoulder straps, bearing the standard white and brown rank badges on dark brown backing. The 90 Pattern pistol set is worn in shoulder configuration, with the addition of a 58 Pattern lanyard to the 9mm Browning.

Rank badges:

(6) Major, 1st Bn. The Staffordshire Regiment. (7) Captain's ranking on green adhesive disc for NBC suit. (8) Lieutenant, 14th/20th King's Hussars.

Brassards:

(9) Sergeant, 10 (Assaye) Air Defence Battery, 40 Field Regiment, Royal Artillery; battery patch, 43mm wide by 55mm, over brigade patch, over RA flash, over ranking. (10) Staff sergeant, 32 Armoured Engineer Regiment; regimental title, over regimental flash, over ranking. (11) Desert hat patch (right side) and brassard, 74 Heavy Battery, 32 Heavy Regiment, RA; battery patch on hat; on brassard, Artillery Brigade patch over RA flash.



1



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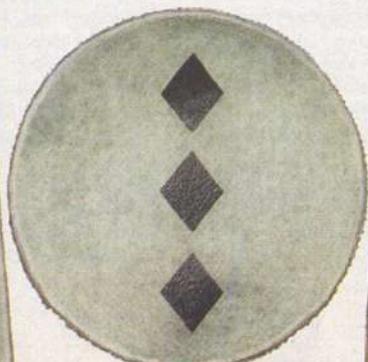
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11





The nearest soldier has three 58 Pattern water bottle carriers on his belt, alongside 90 Pattern items. Until the issue of 90 Pattern PLCE it was common for soldiers to stitch these webbing water bottle carriers together and wear them as utility pouches in place of the bulky rear pouches of the 58 set.

the side zips.

As already stated the pouches can be worn on their own, over Assault Order, or clipped to the Assault Order. The waist belt on the yoke is often clipped around the pouches to keep it out of the way.

Commercial webbing sets

Despite the advantages of 90

Pattern equipment over 58 Pattern, the introduction of the Infantry Fighting Vehicle into the British Army has shown the set to be at times too awkward and bulky for the soldier to get in and out of Warrior quickly. This is particularly true of commanders, who have to extricate themselves from the rear of the vehicle in the assault. In this case the commander will don his equipment as he exits.

To overcome these problems many soldiers bought for themselves a commercially available set of chest webbing manufactured by Arktis. Made in DPM from the same type of nylon compound as the 90 Pattern equipment, it is constructed from a single piece with two wide cross-over shoulder straps and a waist belt. There are three central ammunition pouches and two large slanting side pouches; all have velcro-fastened flaps. In the centre, on the chest, is a large map pocket with a flap with two press studs. The Arktis set

has ample space for all the infantryman requires. With it would be worn the 90 Pattern respirator haversack on its own waist belt or on the 90 Pattern belt. The 'Jap sack' is a simple addition to produce Patrol Order. Commanders found it easy to wear the chest webbing in the turret with the respirator sitting on their laps.

A number of individually acquired commercial small packs or 'designer rucksacks' were seen in place of the 'Jap sack' in a few cases — e.g. see item 3 on the colour plates. While it was not strictly 'webbing' it is also worth mentioning a load-carrying waistcoat seen in use by a few infantrymen. This 'COPS' (convert

90 Pattern PLCE in diagrammatic form, drawn by Mike Chappell. (Left) assault order; (right above) assault order laid flat, showing (l. to r.) ammunition pouches, bayonet, respirator, entrenching tool, waterbottle, ammunition pouches. (Right below) Side pouches of the rucksack zipped together and connected to the 'yoke, pouch, side, rucksack' to form the pack for assault order — the 'Jap sack'.



MIKE CHAPPELL ~ '91



Contents of the respirator haversack; clockwise from top left; 90 Pattern respirator haversack — note waist belt and adjustable buckle, and pouch on left hand surface; S10 respirator, respirator microphone for use with Clansman headset; detector papers in sealed plastic bags — Detector Paper, Chemical Agent, No. 2 Mk. 2 Liquid, One Colour (blue), and No. 1 Mk. 2 Liquid, Three Colour (green); spare canister, also seen in vacuum-packed silver foil cover; Decontamination Kit No. 1 Mk. 1 in fawn pack, containing Fuller's Earth pads; one Biological Agent Treatment Set in sealed black plastic bag and two Nerve Agent Pre-treatment Sets in silver foil bags — one open here; Decontamination Kit No. 1 Mk. 3 — Fuller's Earth in clear plastic bottle; three atropine 'combo pens'.

operations) Vest, manufactured by SASS Ltd., is made from thick layers of temperate DPM material and consists of two rows of ammunition and utility pouches on the chest and front and side waist area, with a large integral pouch on the back. It was a hot infantryman indeed who wore this over CBA; however, it is a particularly popular set, often bought by soldiers (or even units) for Northern Ireland tours, and some were taken to the Gulf — see colour photos on front inside cover 'MI' No. 34 and front cover 'MI' No. 35.

Pistol holsters

Three types of pistol holster were common in the Gulf: the old 58 Pattern; the US issue

M12; and the most common, the new 90 Pattern type. The 90 Pattern pistol set is designed primarily to be used as a shoulder holster by armoured vehicle crews, but it can be dismantled and the holster worn on the 90 Pattern belt. As a shoulder holster it is a useful and comfortable design, whose one major fault is the sheer impossibility of opening and closing the press studs. It consists of a shaped, padded shoulder piece on which is suspended the holster by means of two adjustable straps. The set is then held to the body by an adjustable chest strap and waist strap (see item 5 on colour plates).

Combat Body Armour

CBA was in the early stages of

production when Operation 'Granby' began; eventually enough sets were produced and rushed to the Gulf to equip all front line troops by the time the ground war started. The armour was surprisingly popular, and although wearing it was not compulsory most infantry companies and tank squadrons directed that it should be worn over the NBC suit for the ground war.

The armour itself is of a flexible synthetic material. It comes in varying sizes and was issued complete with a Desert DPM cover. This cover allows for side adjustment by two wide velcro straps, the adjustable length running on black plastic slides. The front is

closed by a similar width of velcro concealed by a fly, both running the full length of the front. A strap on the lower left of the front allows for rapid opening of the armour to allow first aid. A strap on the rear contains a belt loop closed by a press stud to help support the waist belt. Two large chest pockets are set assymmetrically, the largest on the left, to avoid fouling the rifle butt in action.

PERSONAL WEAPONS

The British Army is currently undergoing a transition to SA-80, and as this transition is not yet complete a great variety of personal weapons was to be found in the Gulf. No detailed description will be given here as this information is easily available elsewhere.

SA-80. Both the 5.56mm Individual Weapon XL70E3 and Light Support Weapon XL73E2 have now been issued to all infantry battalions. Infantry IWs all have the SUSAT (Sight Unit Small Arms Trilux), but 'iron' sights will also be found in battalions as each HQ Company has a quantity for issue to REME Craftsmen. Elsewhere only Royal Pioneers have SUSATs. An armoured infantry section will normally carry five IWs and two LSWs. In the Gulf

Far left and below:

Front and rear of Combat Body Armour in desert DPM cover.





Left, rear view of the Jap sack' in its two-pouch form, here with the waist strap secured through the loops low on the two pouches. Right, the rear of the Arktis chest webbing worn over CBA; this soldier also has a rather battered 58 Pattern respirator haversack behind his right hip.

many infantrymen painted the stocks of their weapons in a sand colour, using the same paint used to camouflage the webbing. (At least one resourceful Stafford was famously photographed after having fitted a pistol grip to his forestock.)

SLR. The Self Loading Rifle or Rifle 7.62mm L1A1 is still in widespread use outside the infantry, issued to the Royal Artillery, Royal Engineers, Royal Signals, and all logistic units such as RCT and RAOC.

SMG. The Sub-Machine Gun 9mm L2A3 is still issued to all tank crews and many Gunners. Some may still be found in logistics units.

GPMG. Despite the introduction of the LSW many infantrymen feel the need for a heavier weapon on the ground. The 7.62mm General Purpose Machine Gun L7A2 is therefore still used in the light role, although it has been retained in the infantry principally for employment in the sustained fire (SF) role, mounted on a tripod. In whatever role, within companies it is manned by members of the Drums Platoon. There are three SF teams, each with one gun and tripod, in each company. GPMGs are also seen extensively elsewhere throughout the Army, being employed for local defence and low level air defence.

LMG. The 7.62mm Light Machine Gun L4A4, the

modern version of the Bren gun, is still seen in some numbers in Royal Signals and logistics units.

Browning Pistol. The 9mm Pistol Automatic L9A1 is issued to all branches of the Army. In infantry battalions it is issued only to a few officers in the headquarters. It is carried by a larger selection of soldiers in formation headquarters and is seen extensively amongst tank crews.

Sniper Rifle. The new Rifle 7.62 L97 is issued on a scale of two per infantry company.

Light Mortar. The 51mm Mortar L9A1 is issued one to each infantry platoon.

Grenades. The high explosive grenade in use is the L2 (Grenade Anti Personnel L2A2), each infantryman usually carrying at least two. He will also carry the No. 80 Grenade, a white phosphorous smoke grenade but just as deadly as the L2. The only other hand grenade in use is the No. 83 or Grenade Hand Signal Smoke, which is used only for signalling. Finally, first seen in the Gulf was the CLAW (Close Assault Weapon), a 40mm rifle grenade for use with the IW. Those issued in the Gulf, and only to the infantry, were the French Luchaire.

Anti-Tank Weapons. Although the 66mm LAW (Light Antitank Weapon) and 84mm Carl Gustav are still issued they are now rarely seen outside for-

mation headquarters and logistics units. They are being replaced by the 94mm LAW 80. Each armoured infantry section's Warrior carries eight of these powerful weapons.

INSIGNIA

In time of peace officialdom has tended to deny the British soldier colour to his combat uniform. By contrast, war brings a proliferation of badges and insignia and Operation 'Granby' was no exception. This section will concentrate on the insignia adopted within 1 (UK) Armoured Division, particularly on the Regimental insignia worn by many units and unique to the Gulf. In Part One some mention was made of the British Army's well-known and bewildering variety of cap badges and other Regimental regalia. Again, no attempt will be made here to describe every Regimental item in detail, as the information is easily available elsewhere.

The wearing of any type of insignia in the British Army is a closely controlled practice. Any proposals to adopt a new badge or even a new type of rank insignia are ultimately sanctioned only by the Army Dress Committee and often require approval by the chain of command. It is a respected system, as it prevents badge proliferation and the 'boy scout' appearance so common in other armies. Security also plays a part and, officially, Regimental insignia are not normally displayed on combat uniform. To that end formation insignia are also rarely seen nowadays. Active operations can see looser control over such a policy unless security is of absolute importance. Wartime also sees a heightening of the 'tribal factor' inherent in the British Army, with a corresponding desire to display something on the uniform that identifies the tribe.

At the very start of Operation 'Granby', when 7 Armd. Bde. first deployed to Saudi Arabia, the Brigade Commander sought and was given permission for all ranks of the Brigade Group to wear the 'Red Rat'. Regimental insignia were discouraged but not forbidden. What was ultimately worn within the Division is described below.

Formation Insignia

In all cases in the Gulf, when formation insignia was authorised it was worn on the upper right arm. Mainly worn on desert combats, it would be worn in addition to any Regimental insignia or qualification badge (such as parachute wings or signallers' flags).

7th Armoured Brigade

All troops of 7 Armd. Bde. wore the famous 'Red Rat': a scarlet jerboa edged in white, embroidered onto a black patch measuring 60mm high by 50mm wide. This was from



Battery patches worn by 40 Field Regt. RA; see also colour pages, item 9. These black-on-green embroidered patches identify, from top to bottom: 38 (Seringapatam) Fd. Bty., 50mm wide by 30mm high; 129 (Dragon) Fd. Bty., 50mm by 40mm; and 137 (Java) Fd. Bty. 43mm by 55mm. (These drawings, and much other information, courtesy Major Bob Jamieson, RA)

late 1943 the sign of 7th Armoured Division, taken on by the Brigade when the Division was disbanded in 1948.) Because the patch was authorised for the whole of the original Brigade Group, many troops continued to wear the patch even after their unit had ceased to be part of the Group on the arrival of 1st Armoured Division. As an example, the Band of the Scots Guards wore the Red Rat throughout the operation and long after they had become an element of Divisional Troops.

4th Brigade

The 1943 insignia of 4th Armoured Brigade — a squat black jerboa on a white patch, its tail over its back — was revived by 4 Bde. for the Gulf

Some items carried by the infantryman; clockwise from top left: SA-80 cleaning kit in drab green roll; right-angled torch, dark green finish; first field dressing, light faun; individual first aid kit, dark blue-green finish with black tape (two were carried); SA-80 magazine — riflemen carried up to 10 of these 30-round magazines; LSW gunners up to 20; magazine charger tool.

but with a very pale khaki patch, measuring 65mm wide, in place of the white. (See also 'MI' No. 34 page 30.)

1st (UK) Armoured Division

Curiously, although the 1st Armoured Division proudly display the White Rhinoceros in Germany to this day, no arm patch was worn in the Gulf — though it was evident on signs whenever one visited the Headquarters in the field. The design today is quite different from that of the Second World War, showing a white charging rhinoceros (facing right) in a black triangle edged in red.

Headquarters British Forces Middle East (Riyadh)

Headquarters troops in Riyadh adopted the old Joint Operations insignia of anchor, Thompson gun and eagle. The shoulder patch design was in red embroidered onto a dark blue backing, approximately 80mm square.

Force Maintenance Area

The FMA, the logistic base in Al Jubayl and later on the Forward FMA, adopted an original shoulder patch. The

various FMA camps in Al Jubayl had been named after characters in the *Blackadder* television series — Blackadder Camp, Baldrick Lines, etc. The patch worn was a black adder wriggling diagonally across a light khaki backing, measuring 40mm wide by 50mm high. The troops called it by less complimentary names than that of a snake.

Unit insignia

A list and description of all known unit insignia as worn in the Gulf is given below. Information on officers' rank has been included and, where relevant, NCO's rank. General information on NCO's rank follows this section.

Royal Armoured Corps:

LG All ranks in the LG wore a large 'Guards Brigade' blue/crimson/blue patch on the upper right arm of desert combatants. The patched measured some 80mm square.

A Sqn. QDG Many soldiers from A Sqn. QDG continued to wear the Red Rat throughout their service in the Gulf. All officers wore their gold wire

embroidered cap badge on the desert DPM hat (as shown in 'MI' No. 34, p.24). Officers' rank insignia consisted of dark brown and white stars and crowns on dark brown backing sewn onto green slides. The slides, embroidered at the end with a white Gothic 'QDG', were also worn plain by all ranks on both shoulders.

SCOTS DG The CO's tank crew alone wore a red Scottish lion rampant on a large yellow patch on a green brassard on the left arm; an excellent view is shown on the front cover of 'MI' No. 34. Officers' rank insignia consisted of exactly the same brown and white stars and crowns as worn by the QDG, but sewn onto light khaki slides.

QRIH Tank commanders of all ranks wore a 35mm square patch high on the upper left arm of the coveralls. The design consists of a black tank facing to the right on an emerald green shamrock, the background patch being a darker green (see 'MI' No. 34, p.30). Officers' rank consisted of



white embroidered stars and crowns and a white 'Q.R.I.H.' on a green slide. There was also a less common black version.

14/20H Officers wore temperate DPM slides embroidered with a black 'XIV/XXKH'. Onto these slides were sewn the usual brown and white stars and crowns, but on cavalry yellow backing.

16/5L Soldiers of the 16/5L wore green shoulder slides with black embroidered '16/5L'. On the right hand slide NCOs wore their black-on-green rank insignia. Officers wore the same type of slide but with yellow and black embroidered stars and crowns. On the front of the desert DPM hat officers wore an embroidered Regimental badge on a 45mm-square sand-coloured patch.

17/21L Officers of the 17/21L who served with other units wore bronzed metal stars and '17/21L' shoulder title directly onto desert combat shoulder straps.

Infantry:

Foot Guards All Guardsmen, whether serving within their own units (Coldstream and Scots Guards) or in other units (Grenadiers), wore a blue/crimson/blue 'Guards Brigade' flash. All Grenadier Guardsmen serving with the three armoured infantry battalions wore a small flash measuring 50mm square on the upper right arm. All ranks of 1 COLDM GDS wore a larger version of this flash, about 80mm square, on the left side of their combat helmet covers. 1 SG wore this larger patch on the upper right arm.

1 RS A patch of Hunting Stewart tartan was worn on the left side of the helmet very commonly but not universally within this unit. (See colour fig. 4.)

3 RRF Fusiliers wore a narrow sand-coloured bar on their shoulder straps onto which was embroidered 'FUSILIERS' in black. Officers wore the same title on full-length slides bearing rank badges.

1 STAFFORDS Officers rank consisted of temperate DPM slides with black felt stars (diamonds) and crowns (pentagons) sewn on. If the general issue rank slides were worn the

rank insignia were often coloured in black with a felt-tip pen. Also worn were green slides with black embroidered rank insignia and a curved 'STAFFORDS'.

1 QO HLDRS All ranks wore a tartan patch measuring 50mm square on their upper right arm, the tartan being Cameron of Erracht. Soldiers wore a short, light green slide on which was embroidered in black 'Q O HIGHLANDERS'. Officers wore the same title on a full length slide with white and red crowns and stars.

Royal Artillery:

All Gunners wore a red/blue RA flash in various ways, often in conjunction with formation or battery patches, and usually on arm brassards; these were normally sand-coloured by the outbreak of ground fighting, though some were green initially.

1 Artillery Brigade

All regiments of the Artillery Brigade except 26 Fd. Regt. wore a right arm brassard bearing the brigade patch above an RA flash. The patch was scarlet, about 50mm wide by 30mm deep, bearing a white ram's skull with black detailing. Only two batteries wore distinctive insignia, both from 32 Heavy Regiment. 18 Hy. Bty. had a rectangular black patch with a yellow embroidered 'XVIII'. 74 Hy. Bty. wore a black diamond on the right side of the desert hat, bearing a yellow '74' above a yellow battleaxe bearing a small red eagle motif, above the yellow letters 'BAC'.

26 Fd. Regt. wore a large (about 80mm square) RA flash on the left upper sleeve, or on a sand-coloured brassard.

2 Fd. Regt. wore a green (later, sand-coloured) right arm brassard displaying the 4 Bde. 'Black Rat' above the RA flash. Two batteries adopted distinctive patches. O Fd. Bty. wore a black Gothic 'O' 32mm high printed on an olive green 75mm square patch, above the 'Rat' and flash. 49 Fd. Bty., originally from 2 Fd. Regt., served 16/5L; to mark this the battery officers wore the 16/5L woven Regimental cap badge — as

worn on the desert DPM hat — above the 'Rat' and flash on the brassard.

40 Fd. Regt. All ranks wore a standard size RA flash on a green right arm brassard; in addition, battery patches were worn above the 'Red Rat'; and when rank badges were added, it made for a busy brassard. See item 9 on colour pages, and accompany monochrome artwork and captions, for details of battery patches.

Royal Engineers:

Only the Armoured Engineers wore any distinctive insignia. Sappers from 26 Armd. Engr. Sqn. serving in 21 Engr. Regt., and therefore part of 7 Armd. Bde., continued to wear their distinctive blue-on-red 'ROYAL ENGINEERS' title above '26' on each shoulder — see 'MI' No. 34 p.25. It should be noted that this squadron, although part of 32 Armd. Engr. Regt., wear only the 26 Sqn. insignia. Once 32 Armd. Engr. Regt., or the remainder of it, deployed to the Gulf with 1 Armd. Div., their other Sappers wore a distinctive sand-coloured brassard on the right arm. On this was worn the blue-on-red 'ROYAL ENGINEERS' over '32', and below the title the famous bull's head on an inverted triangle — the sign of the 79th Armoured Division of the Second World War (see item 10 on colour plates).

Miscellaneous:

*17 Port and Maritime Regt.
RCT*

Soldiers wore on their upper right arm a large blue rectangle, some 80mm wide by 60mm high; in the bottom left canton were white crossed swords with yellow cross-guards; in the top right canton was a Union Flag — which appeared to be upside down!

Gurkha Transport Regt.

The Gurkhas largely served the hospitals in Al Jubayl. They wore on their upper right arm a sand-coloured patch with a dark blue design of a jerboa wielding a kukri; beneath this, also in blue, was the figure '28'. Many British soldiers, particularly bands-men, who also served in the

hospitals came to adopt this patch, sometimes on the front of the desert DPM hat.

Rank Insignia

British Army rank insignia are well known, but there are features which were exclusive to the Gulf.

Officers

Some indication of officer's rank insignia has been given above. These were invariably worn on cloth slides, worn on the shoulders in the case of clothing with shoulder straps. This is worth mentioning, as these slides are worn on the chest and back of the Windproof Smock and sometimes one is seen stitched to the front of the helmet cover. Most officers prefer to wear their own Regimental design of rank insignia, but there is a general issue mainly worn by officers in Corps. These are temperate DPM slides onto which are embroidered light khaki-coloured stars and crowns. Eventually a desert issue also appeared on desert DPM slides.

NCOs

Apart from Regimental differences NCO's rank is often displayed on general issue patches — black insignia woven into a green backing. This is usually worn on the right arm only. For Op. 'Granby' a velcro-fastened wrist strap of temperate DPM material was made available, onto which was sewn the required insignia. However, this became too uncomfortable to wear in the heat and was worn instead dangling from the right shoulder strap of desert DPM combats. When eventually a desert issue was made, of brown on sand insignia in the same design as the temperate issue, it was more usually worn stitched to the front of the helmet cover.

NBC Insignia

Rank has always been worn in a haphazard way on NBC clothing, often drawn on with a marker pen. The Gulf saw for the first time issue rank badges for NBC clothing — black solid insignia printed onto a green sticky-backed plastic patch 63mm in diameter.

The Making of The Charge (I)



JOHN MOLLO

The inside story of the costuming, equipping, and filming of the 1968 epic '*The Charge of the Light Brigade*' is told by the man who was responsible for many of its visual splendours — and who resisted, to the limits of the director's patience, some of its more inexplicable idiocies...

Early in 1964 reports started appearing in the papers that Woodfall Films, in the persons of Tony Richardson and John Osborne, were planning to make a new version of *The Charge of the Light Brigade* — news which was of great interest to the Mollo family, who had been grumbling for years about the lack of accuracy in military and historical films. Before long my brother Andrew, who was already working for Woodfall as an Assistant Director, was involved in doing research for John Osborne's script. At the same time my father, who was born in Russia, was engaged as adviser on *Dr Zhivago*, and was in need of Andrew's help. Suddenly there were not enough bodies to go round; so we set up the Historical Research Unit, with my father and Andrew as our men in the field, and with my brother Boris and myself, who were both in full-time employment, providing administrative and research back-up.

Throughout 1964 Andrew held the fort at Woodfall, keeping them supplied with research material and supervis-

ing the manufacture of a large model of the field of Balaclava, based on a contour map he had found on a research trip to Paris⁽¹⁾. Towards the end of the year, however, it became obvious that Andrew would have to go out to Spain to help my father; someone would have to take over at Woodfall, and early in 1965 I took his place.

The preparations for *The Charge* were, by now, gathering momentum. A major decision was taken to shoot the Crimean scenes in Turkey, where the 600-strong Presidential cavalry were available, where the terrain was not too unlike that of the Crimea, and where plenty of 'blocked' currency could be obtained at a discount, thus making savings in what was bound to be a costly project.

Working closely with the

veteran Art Director Ralph Brinton, I set up a 'Research Room', with the model in a prominent position, and the walls covered with photographs covering every aspect of the Crimean War. My other tasks were to go through the script, checking it for historical accuracy, and to carry out specific pieces of research as requested by Tony Richardson. Ralph and I shared worries about the similarities between John Osborne's script and the book *The Reason Why*. I believe Ralph voiced these worries to Tony, but they were rather brushed aside as being unimportant.

One of Tony's first demands was information about Lord Cardigan's yacht, the *Dryad*. By a stroke of luck I tracked down a model of her in the attics of

Capt. Nolan (David Hemmings) transferred, for the purposes of the script, from the 15th to the 11th Hussars. Here, minus his forage cap for reasons known only to the Director, he rides at the head of the 17th Lancers beside his friend Capt. Morris (Mark Burns) as the Light Brigade starts to move forward. Nolan and Lord Cardigan were the only two characters to be supplied with pelisses. The mount of the Turkish 'lancer' officer at left has a very un-period sheepskin noseband and a curious martingale which seems to have escaped my attention on the day — not that I could have done much about it, anyway... (Woodfall Films)

the Science Museum, together with a file containing her complete history⁽²⁾. Within days Tony had a set of photographs showing the main saloon, state cabins, galley, and crew quarters, complete with all furniture and fittings. As yet unused to the curious ways of the film industry, little did I suspect that when, years later, it came to building a set of the interior of the yacht none of this information would be used.

Another request was for music of the period, and here again I had a fantastic stroke of luck. In a second-hand bookshop in Holland Park I found a bound album of 49 pieces of



'Comte Codringou' (Roger Manton), seen here as an Orderly Officer in the Mess room of the 14th Hussars when the celebrated 'Black Boute Affair' took place. This shows the details of the regimental pouch belt very well. (Woodfall Films)

music inscribed 'Louisa C. Anthony, 1855' — in effect, the 'Top of the Pops' for the year after the Charge. Two pieces from this album, the 'Pretty Poll Polka' and 'Far, Far, upon the Sea' by Henry Russell, were actually used in the film.

The Art Department were now keen to get on with designing the artillery pieces which played such an important part in the actual events; so, in July, we paid a visit to the Royal Artillery Museum at Woolwich, where numerous photographs were taken of British and Russian guns and equipment. In particular, they had a set of models of Russian artillery equipment given to the Duke of Wellington by Alexander I which were so detailed that we were able to prepare full-size working drawings from them; these

were sent out to Turkey to see if we could get them made there.

At the end of July I went out to Turkey for the first of many visits, to look for locations — in particular, a valley for the charge, which had to be within reach of the Turkish cavalry, based in Ankara; and a hillside and river for the battle of the

Alma. We were successful in both quests, finding an excellent valley about 20 miles outside Ankara, and an Alma location about five miles further on. We also examined the Black Sea coast looking for a 'Balaklava harbour', and a suitable beach for the landing in the Crimea.

It was early September by the time we returned. To further our researches into artillery we went down to Salisbury for a practical demonstration given by Mark Dyneley, the splendidly eccentric owner of Bapty's, a firm long established as the main suppliers of 'warlike stores' to the film industry. The barns surrounding his farmyard were stuffed full with artillery pieces, German Second World War armoured cars, and other military hardware. We assembled in a large field, where Mark and his son Peter put on an excellent demonstration, firing a solid roundshot way over a ridge adjacent to the A30

main road. They followed this by firing off blank charges, and a round of cannister, from which we discovered that nothing could be seen of the projectiles, just an enormous billow of smoke. The demonstration ended with various forms of hollow shell being fired from a mortar. As a result of all this it was decided to make all the cannon barrels in England, out of steel tube sheathed with fibreglass replicas of the actual barrel shapes, so that they could be fired electrically without danger.

THE UNIFORMS

With the locations and hardware under way, consideration was now given to the enormous task of providing the huge quantities of different uniforms that would be required for the film. Visits to all the theatrical costumiers in London revealed that apart from some Highland feather bonnets and kilts, and some Russian overcoats, none of them had anything in the way of stock that we could use. It was obvious that most of the items we needed would have to be made specially; but the question was where, and by whom?

The Costume Designer at



The writer at the head of his massive collection of Turkish Highlanders, Coldstream Guards, and '1st Quality Infantry of the Line' before the battle of the Alma. The front-rank muskets were real Springfield modified to take blanks, which (like all the other genuine weapons) were hired from Bapty's in London. Apart from these, the Guards bearskins, the kilts, and various metal buttons and badges, everything else was made in Turkey. At right are the Colours of the Coldstream Guards, made and painted in the Art Department. (Woodfall Films)

the time wanted to use Nathan's, who were therefore given all the information necessary to produce a set of prototypes of Other Ranks uniforms for the Light Brigade. In October their sample 13th Light Dragoon uniform was sent out to Turkey to test its colour in relation to the landscape and the various filters that the Lighting Cameraman wanted to try out. At the same time the opportunity was taken of showing it to a military tailor in Istanbul to obtain a quotation for making similar uniforms in Turkey.

After a slight hiatus early in 1966 things got moving again by the beginning of March. The prices from Turkey looked encouraging, and I was asked to prepare drawings to be sent out to Istanbul so that they could make some samples. We received these about three weeks later, and their quality was such that there was clearly no alternative to having the Other Ranks' uniforms made in Turkey. Quite apart from anything else they would be our property, to 'distress', or destroy if we wanted to, without incurring the heavy penalties imposed by costumiers for such mistreatment of their stock.

Dinner in progress in the 11th Hussars' Mess, immediately prior to the 'Black Bottle Affair', with real 11th Hussars' silver on the table, and the Regiment's real Silverman, Tpr. Rawlings (promoted by us to sergeant), serving the wine. The diners are 'Capt. Featherstonhaugh' (Corin Redgrave), and Lord Cardigan (Trevor Howard). They are wearing an early version of mess kit, with their dress jackets worn open over their crimson and gold regimental waistcoats. It is possible that the large centrepiece, presented to the 11th by Prince Albert, was on the table when the actual incident took place. (Woodfall Films)

Historical atrocities

There now arose a problem which was to prove most vexatious and which subsequently led to much criticism of the finished film by military *cognoscenti*. After a production meeting on 6 June to discuss wardrobe and props, Tony Richardson decreed that:

'The tunics of the Light Brigade will be (the) same blue as the whole of the uniforms of the Heavy Brigade and the Infantry. The Light Brigade — all regiments — will wear cherry trousers. Strictly speaking this colour will not be cherry — it will be a more brilliantly coloured lighter red — as approved by Jocelyn Herbert (Tony's Design Consultant). T.R. does not mind if the



shapes, decorations, hats, webbing, epaulettes, insignia of any kind are different according to the regiments. Accuracy re the colour, though, does not matter. A point was raised on the idea that the Infantry Officers might be in red coats while their men were in blue, which it was pointed out would be a glaring inaccuracy. Therefore

keep all officers in blue too...'

This memo, written in the high style reminiscent of the orders issued to the Cavalry by Lord Lucan, is a somewhat excessive example of the sort of thing that Technical Advisers in films have to put up with. It caused consternation among the pro-authenticity camp, which included the new scriptwriter Charles Wood (who, having served as a Regular in the 17th/21st Lancers, knew full well what sacrilege we were about to commit); but Tony was adamant. In the first part of the film, he said, we would become very familiar with Lord Cardigan and the 11th Hussars, in their cherry overalls, while in the second part he wanted the audience to recognise that the Light Brigade was Lord Cardigan's command, which he would bring about by



A mixed bag of Guardsmen and Highlanders turn the Russians out of their redoubts on the crest of the heights overlooking the Alma river'. They are being urged on by one of our leading stunt-riders, 'Dickie' Graydon, whose refusal to clamber about a steep, rock-strewn hillside in a bearskin led to the unorthodox combination of Coldstream full dress with a blue forage cap. The Russian infantry, just visible retreating in the left background, are wearing white linen forage caps and their usual greatcoats. (Woodfall Films)

putting the whole Brigade into the 11th Hussars' overalls...

But what about the infantry in blue? Appeals about the likely audience reaction when the famous 'Thin Red Streak' appeared dressed in this colour fell on deaf ears. If blue was no good, what about brown, Tony offered. At the suggestion of the Wardrobe Master, a practised politician, I prepared a large watercolour sketch of the Guards advancing at the Alma in brown coats. As we intended, Tony thought it looked awful, and reluctantly agreed to let us put the British infantry in red — but the same special red of the Light Brigade. The Heavy Brigade were to remain in blue, wearing Light Dragoon jackets and Heavy Cavalry brass helmets; fortunately, although their celebrated charge was shot, it never appeared in the final film.

At the beginning of July camera tests were held at Twickenham Studios to see the 'relationship of various colours in items of the uniforms'. All available samples were assembled, together with some genuine items, and filmed through a variety of filters. Nathan's produced some more samples, some of which were fully

braided, some half braided and half painted, and some fully painted. Although these last worked surprisingly well on screen, it was generally decided that the Turkish samples, made for real, were the best. A deep wine red and a mustard yellow were finally decided upon, to be used on all the newly made costumes; and the HRU, in the person of Andrew, agreed to make various prototypes of British and Russian uniforms and equipment in time for further tests that were to be carried out in Ankara towards the end of August. At about this time we purchased some 250 genuine Guards bearskins from a dealer in the Midlands, which was one problem out of the way.

I then set off, once again, for Turkey, this time taking with me Cyril Keegan Smith, the Wardrobe Master. We stopped off in Rome where an old friend and fellow enthusiast, Tino Vitetti, introduced us to Bruno Pieroni, who made — and happily still does — superb examples of leather and metal headdresses, epaulettes, badges and various military accoutrements. In the event he was to make most of our metal items, including fifteen Heavy

Cavalry helmets (and 85 plastic), British and Russian buttons, feather bonnet badges and belt lockets for the 93rd Highlanders, and belt plates and cartouche box badges for the Coldstream Guards. On 8 September Tony's inspection of the Turkish-made uniforms, props, and artillery equipment took place in the barracks of the Presidential Guard in Ankara, fortunately without too many dramas.

In October, while Tony started on the final casting, Boris and I went to Paris to photograph the Crimean drawings of General Vanson in the Musée de l'Armeé, where we made the important discovery that the Russian infantry in the Crimea tended to wear soft forage caps rather than their leather spiked helmets. Not having to make these last saved us many headaches and a lot of money. On returning home I produced the final list of Other Ranks' uniforms required for the film; and at the end of the month was back in Istanbul again with Cyril to place orders for the manufacture of some 3,380 first and second quality uniforms. These covered the British Light and Heavy Brigades, RHA, Coldstream

Guards, 93rd Highlanders, and background Infantry of the Line; Russian Hussars, Lancers, Cossacks, Horse Artillery, and Infantry; and Turkish and French Infantry. Contracts were signed, materials and trimmings specially woven and dyed, and the whole complicated process was under way at last, at an estimated cost of just under £100,000. For the rest of the year, and well into 1967, when fittings for the principal actors intervened, we spent our time commuting to and from Istanbul, dealing with the various problems that cropped up as manufacture proceeded.

MI

To be continued: Part 2 will describe the filming of the battles of the Alma and Balaclava, and illustrate more uniforms in monochrome and colour.

Notes:

- (1) Now deposited in the National Army Museum.
- (2) Now on loan to the National Army Museum, and until recently on display.

An overhead crane shot of the 'Heavy Brigade', left, coming to grips with the greatcoated Russian Hussars. Impressive as this scene was, it is probably just as well that it ended up 'on the cutting-room floor' — since apart from the excellent reproduction brass helmets made in Rome, the Heavies were, at the Director's insistence, incorrectly uniformed in Light Dragoon blue. (Woodfall Films)





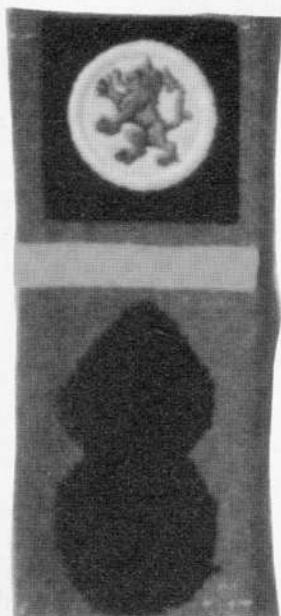
Cloth Insignia of the Scottish Regiments, 1943-45

BRYAN W. KILRAIN

A collector explains the complex combination insignia worn on British Second World War battledress by Scottish infantry. As he notes in his first paragraph, the relevant Army Council Instruction was almost certainly regularising existing practice in a number of cases, and our commencement date of 1943 should not be taken as rigid. Sadly, there are gaps in the historical record which today's regimental museums are unable to fill; this article does not claim to be comprehensive, but gathers more examples together in print than the writer believes have been seen elsewhere.

In 1943 an Army Council Instruction (ACI. 905 of 12 June) specified the tartan patches and other devices to be worn on the sleeve of the battledress blouse by Scottish Infantry Regiments. In the case of some regiments these were in addition to, or in place of the embroidered or printed shoulder title. Size, shape and method of wear were also laid down. From photos and other sources it would seem that tartan patches in assorted shapes and sizes had been in use since 1940; apparently, the powers

Fig. G: 6th Bn., The Royal Scots Fusiliers, 15th (Scottish) Division. Div. sign — see e.g. fig. H, colour pages — over one scarlet bar, over grenade shape cut out of 42nd tartan.



that be decided to regularise the practice. However, these instructions were not always adhered to, as will be seen. Some battalion commanders interpreted these orders quite differently. ('E' in our illustrations is a prime example.)

By 1944 a good many troops were wearing all the various insignia sewn to a patch of khaki serge cloth. These 'combination patches' were usually made up by the unit tailor from old battledress, and even from pieces of the drab denim overalls used for fatigues, etc. The reason for this was probably twofold. First, it was far easier to sew the various flash-

Fig. M: 2nd Bn., The Seaforth Highlanders. MacKenzie tartan, with red line vertical, white horizontal, over 51st Div. sign (bright red on bright blue), over one scarlet bar.



es and signs to a patch of cloth instead of directly on to the uniform sleeve. Second, the whole patch could be simply and quickly detached when security demanded, and sewn back again when required.

A brief explanation here of the various devices displayed. The patch of tartan normally worn at the top of the sleeve was a regimental or battalion indicator, beneath which, supposedly, was the divisional or formation sign. Underneath that came a scarlet bar or bars (official term: Arm of Service strip); one bar indicated the senior brigade of the division, two bars the intermediate brigade, and three bars the junior.

The following examples, illustrated in the photographs, are from the writer's collection. An asterisk (e.g. B*) indicates a set of original insignia made up by the writer in accordance with photographic and written evidence; 'combination patches' not so marked are original in all respects. The writer is grateful for the assistance of former members of these units, and of fellow members of the Military Heraldry Society.

A: 1st Bn. The Queen's Own Cameron Highlanders, 2nd Infantry Division.

Tartan — Cameron of Erracht or 79th, normally issued square and folded to an oblong 3in. x 11/4in. deep. It was worn by this battalion in early 1942, with the addition of a vertical scarlet felt bar in the centre; the reason for this bar is unknown, although it has been suggested that it signified the 1st Battalion.

A regular battalion, they went to France with the rest of the Division as part of the BEF in 1939. They took part in the fighting after the German attack of May 1940 in the St Omer area, and were evacuated from Dunkirk when the position of the BEF became hopeless. After reforming and refitting in the UK, the battalion was shipped to India (June 1942), and thence to Burma and the bitter and bloody battles for Kohima and Mandalay. The two red bars above the

tartan indicate 5th Brigade, the intermediate brigade of the 2nd Division.

B: 1st Bn. The King's Own Scottish Borderers, 3rd Infantry Division.

Tartan — Leslie, worn square 2in x 2in. This battalion had previously worn the red felt triangle of the WWI 29th Division to commemorate its service with that formation. By 1944, however, they had adopted the Leslie tartan patch as worn by other battalions of the KOSB. Another regular battalion, they formed part of 9th Brigade, and went to France at the end of September 1939. In May 1940 they fought in the Ypres/Comines Canal area before being evacuated from Dunkirk. After four years in the UK they returned to France on D-Day, taking part in the battles for Caen, Bourgeous Ridge, Mont Pincon, the Nederrijn and the Rhine. Photographs confirm this arrangement of insignia.

C: 6th Bn. The Black Watch (The Royal Highland Regiment), 4th Infantry Division.

Tartan — 42nd, also referred to as Government or Universal, cut to the shape of the Star of the Order of the Thistle. A regular unit forming part of 12th Brigade, they embarked for France with the BEF in October 1939. After fighting in Flanders they were subsequently evacuated with the bulk of the BEF from Dunkirk. After re-equipping they went out to North Africa with the 1st Army, fighting at Oued Zarga, Medjeg and Tunis in 1943. After the invasion of Italy they saw action at Cassino II, Trasimene Line, Arezzo, Florence and Rimini. In the latter part of 1944 they were sent to Greece to help quell civil unrest. This patch is authenticated by a former member of the battalion.

D: 2nd Bn. The Cameronians (Scottish Rifles), 5th Infantry Division.

Tartan — Douglas, 2 1/2in. x 2 1/2in.; worn square by this battalion, although according to regulations it should have been worn on its point. This pre-war regular unit sailed for

France with the 13th Brigade to take its place in the BEF. After the fighting in Flanders and the Dunkirk evacuation they remained in the UK until 1942. The 5th Division became the British Army's most travelled formation, serving in Madagascar, India, Iraq, Persia, Syria, Egypt, Palestine, Sicily, Italy, and NW Europe in the final months of the war. Among their battle honours in Italy were the Sangro, Garigliano Crossing and Anzio. The curator of The Cameronians Museum confirms the insignia worn.

E: 6th Bn. The Seaforth Highlanders, 5th Infantry Division.

Tartan — MacKenzie; regulations laid down that the tartan patch was to be worn as an oblong, 3in. x 1 $\frac{3}{4}$ in. deep. The photograph shows that this was entirely ignored in practice. Details of their service read much the same as 'D'. At least two collections contain original examples of this combination patch.

F to K inclusive were all battalions of 15th (Scottish) Division:

F: 8th Bn. The Royal Scots.

Tartan — Hunting Stewart, 2 $\frac{1}{2}$ in. x 2 $\frac{1}{2}$ in. square. The battalion, in common with other units of this division, did not see combat until after the Normandy landings. In company with the other battalions of 44th (Lowland) Brigade they received their baptism of fire during Operation 'Epsom', in bitter fighting against 12th SS Panzer Division 'Hitlerjugend'. Other battles were Mount Pincon, the Nederrijn and the Rhine.

G': 6th Bn. The Royal Scots Fusiliers.

Tartan — 42nd, which was a shade lighter than that of the Black Watch, cut to the shape of a fusilier grenade. Also a unit of 44th (Lowland) Brigade, their combat record was much the same as 'F'. Their insignia is confirmed by a Dutch collector specialising in 15th Division patches.

H: 9th Bn. The Cameronians (Scottish Rifles).

Tartan — Douglas, 2 $\frac{1}{2}$ in. x 2 $\frac{1}{2}$ in., worn correctly on its point. An element of the 46th

(Highland) Brigade, the battalion were in action for the first time in the Cheux area during Operation 'Epsom', and saw hard fighting. After Normandy they slogged through Belgium, Holland and into Germany.

I: 2nd Bn. The Glasgow Highlanders.

Although nominally a battalion of the Highland Light Infantry, they wore a 2 $\frac{1}{2}$ in. x 2 $\frac{1}{2}$ in. square of 42nd tartan on its point. The battalion participated in the attacks to secure Hill 112, part of a plan to take Caen from the rear. There is a photo of the patch being worn in *Hill 112* by Major J. J. How, MC.

J: 7th Bn. The Seaforth Highlanders.

Tartan — MacKenzie, worn square 3in. x 3in.; again, it should have been an oblong 3in. x 1 $\frac{3}{4}$ in. deep. The Seaforths were also engaged around Hill 112 and took heavy casualties, 300 in six days.

K: 2nd Bn. The Argyll and Sutherland Highlanders.

The regiment did not wear a tartan patch, but a diced 'flash' of two horizontal rows of red and white checks, edged left and right with dark green. This battalion also saw hard fighting in Normandy, and together with the rest of the division went on into Belgium, Holland and Germany.

L: 1st Bn. The Tyneside Scottish, 49th (West Riding) Division.

Tartan — 42nd, worn square 2 $\frac{1}{2}$ in. x 2 $\frac{1}{2}$ in. This regiment was allied to the Black Watch, and also wore the red hackle in the bonnet. The battalion had served in Iceland, returning to UK to train for the Second Front. In Normandy they were committed to battle in the operation to capture Caen. They sustained heavy losses, and together with the rest of the 70th Infantry Brigade were withdrawn and broken up.

M to Q inclusive were all battalions of the 51st (Highland Division):

M': 2nd Bn. The Seaforth Highlanders.

Tartan — MacKenzie, worn

Two Jocks of 1st or 7th Bn., The Black Watch — to judge by the three scarlet bars between the sign of 51st (Highland) Division, and the 'Thistle Star' patch of 'Government' sett tartan. (See colour fig. Q.) Both units served with the junior brigade — 154th — after the reconstitution of the division following the fall of France: the 1st Bn. from September 1940, the 7th from October 1941. Note the regiment's red hackle, worn in the bonnet without a badge. (Imperial War Museum B8802.)

'by the book' in this unit, an oblong 3in. x 1 $\frac{3}{4}$ in. deep. Battle honours for this battalion, which formed part of 152nd Brigade from April 1940 and again after the reconstitution of the division following the fall of France, were El Alamein, Medenine, Mareth, Tunis, Sicily, Normandy, the Rhine. See photo page 113, *The 51st Highland Division at War* by Roderick Grant.

N: 5th Bn. The Seaforth Highlanders.

Tartan — 42nd. Originally raised in Sutherland, the battalion wore the crest badge of the Sutherland clan in the headdress, hence the MacKenzie tartan was not worn. Combat record as for 2nd Bn. above; served with 152nd Brigade from May 1941.

O: 5th Bn. The Queen's Own Cameron Highlanders.

Tartan — details as for 'A',



except for red felt bar. The patch was worn above the formation sign. Combat record as above; served with 152nd Brigade from September 1940.

P: 5/7th Bn. The Gordon Highlanders.



Left:

Fig. S: 7/9th Bn., The Royal Scots. White on bright blue saltire, over white on dark blue scroll title, one scarlet bar, and patch of Hunting Stewart tartan, red line top left to bottom right.



Above:

Fig. T: 1st Bn., The Liverpool Scottish. Forbes tartan, over scarlet and light green rose sign of 55th Div., over two scarlet bars.

(continued on page 28)





D



E



F



K



L



N



R



U



V



Above:

16 September 1944: Field Marshal Montgomery pins the ribbon of the DSO to the blouse of Brig. R. M. Villiers, CO of 46th Bde., 15th (Scottish) Division. See colour fig. H, 9th Camerons. (IWM B9992)

The battalion wore a narrow strip of Gordon tartan 2½in. wide with the addition of a vertical scarlet felt bar in the centre. This is somewhat unusual; all other battalions of the regiment wore a narrow curved strip of Gordon tartan 7in. in length sewn directly below and in line with the shoulder seam in the conventional position for a title. Two former officers of the 5/7th state that it was unofficial, introduced by the CO to distinguish it from the 1st Bn. of The Gordons as the two battalions were brigaded together (153rd Brigade).

Of interest here is the insignia worn by 7th Gordons while in 9th (Scottish) Division, the 'duplicate' of 51st (Highland) Division. This consisted of the formation sign, a silver thistle on a circular blue ground, and beneath that a 2½in. long narrow strip of tartan. When 9th (Scottish) Div. was redesignated 51st (Highland) Div. after the loss of this formation at St. Valery, France, in June 1940, 7th Bn. became 5/7th; so the tartan strip worn by 5/7th evidently had its origins back in 1940.

Q: 7th Bn. The Black Watch

(The Royal Highland Regiment).

Tartan — 42nd. This is a variation of the usual 'star' pattern.

R: 6th Bn. The Highland Light Infantry, 52nd (Lowland) Division.

Tartan — MacKenzie, 2in. x 2in. square, slightly different from that worn by the Seaforth Highlanders in that it had a 7in. sett, the white over-stripe being vertical. Of interest here is the saltire (St. Andrew's Cross), part of the divisional sign, superimposed on the tartan patch. The 52nd (Lowland) Division trained as a mountain division for two years, ostensibly being destined for eventual operations in Norway; but in August/September 1944 their role was switched to that of an air-portable formation. They were to have reinforced 1st Airborne Division at Arnhem; but after the failure of the airborne attack they reverted to an infantry role, fighting on the Scheldt, in the Rhineland and on the Rhine. The single red bar presumably dates this patch to March 1945 and after, when 6th HLI transferred to 155th Brigade.

S: 7/9th Bn. The Royal Scots, 52nd (Lowland) Division.

Tartan — Hunting Stewart.

Below:

Fig. W: 7th Bn., KOSB. Leslie tartan, red line top right to bottom left, over pale blue on maroon Airborne sign and title.



(continued on page 46)

Military Miniatures: A Casualty of War

BILL HORAN

To those interested in (or as in my case — obsessed with) the British Victorian era, there are few subjects of more enduring appeal than the Charge of the Light Brigade at Balaclava. Not only has the story been movingly told in many books and magazine articles, but there is also an abundance of stirring paintings and illustrations on the subject, one of which served as an inspiration for a recent modelling project.

Harry Paine's painting of three 17th Lancers carrying a wounded officer from the field after the battle is well known to many Balaclava enthusiasts, but it was actually a recent depiction of the same incident by contemporary artist Richard Scollins that served as the immediate inspiration for a recent vignette in 54mm. In order to put my own stamp on the scene, and to add a bit of colour, I decided to reduce the number of soldiers assisting the wounded man from three to two, and to make the wounded man an 11th Hussar instead of a Lancer officer. Not only does this 'open up' the scene to the viewer, but the crimson trousers and yellow dolman frogging on the Hussar help to add colour and focus.

The uniforms and equipment details of both the 11th Hussars and the 17th Lancers were gathered through correspondence with Michael Barthorp (as always an indispensable ally), and by borrowing a copy of the almost impossible-to-find book, *Uniforms and Equipment of the Light Brigade* by John Mollo. Thank heavens that those unable to locate this rare and invaluable book will be able to walk into any decent military bookstore in a few weeks and buy a greatly expanded edition with dignity! The material on the Light Brigade will be combined with newly compiled information on the Heavy Brigade (and some superb colour illustrations by Bryan Fosten) in a November release from Windrow & Greene entitled

Into the Valley of Death.

Having decided upon the subject I was faced with the problem of how to engineer it in such a way as to facilitate painting. After mulling it over, I ultimately decided to sculpt the right and central figure together as one, with the left hand figure separate. However, the Hussar's right arm had to be sculpted separately to the shoulders of the left hand figure, and the left Lancer's left arm... well, hopefully, the photo explains it better than words — I'm getting confused again just writing about it.

The soldiers were first formed by using paper clip wire to attach separate upper/lower torsos, hands, boots (resin castings of my own sculptures) and head, using various commercially available parts. The wire was then bent with pliers until the desired pose was achieved, special care being taken to create a feeling of weight upon the shoulders of the two men carrying the Hussar. Once the pose was achieved, A&B Epoxy Putty was applied to the wire and joints to set the pose. Clothing, equipment, hair, lance caps and other items were then sculpted from Duro Epoxy Putty, sheet plastic, electrical tape, sheet lead, etc. The swords were modified Historex parts, shortened slightly, and with the three-bar knuckle guard fashioned from thinly rolled Duro putty. When sculpting was complete the figures were spray-primered with Floquil gray primer, and undercoated in preparation for painting.

Painting was accomplished primarily using Humbrol enamel paints. However, the very dark blue of the Lancer and Hussar jackets was achieved by mixing some Prussian blue oil colour into the blue/black enamel mixture. This added depth and richness to the blue that was not possible with the Humbrols alone. Black leather was shaded with small amounts of Natural Wood enamel added to the black, and given a thin, semi-gloss finish by adding a mixture of Polly S clear matt and clear gloss paints. The grainless steel effect was made possible by using silver printer's ink mixed with Humbrol gloss black: this practice has grown in popularity in England over the past year, and is a vast improvement over earlier steel-painting techniques.

Once the figures were painted the next step was to attach them, a seemingly simple assignment which proved much more frustrating than expected. When the figures were fitted together, I noticed that there was an unexpected gap created by the equipment between the left and central figures. This caused the Hussar's left arm to appear longer than it should have — and made it necessary to resculpt the arm. Oh well, no one ever said modelling was easy. After all, there was nothing wrong that a little putty, a bit of patience (and a gallon of nitroglycerin) wouldn't cure...

After the smoke cleared and the figures were all completed (including the addition of the spur points, cap lines — thinly rolled Duro, surprisingly enough — and swords), groundwork was formed from A & B putty into which was sprinkled a bit of sand and a few pebbles. While still wet the putty was textured by pressing a rough stone into it, water ruts also being fashioned at this stage. The shot-up water bottle was added after a hole was drilled into it to simulate a shell fragment, Duro putty being applied around the hole in such a way as to make it appear to be splintered wood. The spilled water was epoxy glue.



Above:

'In progress' close-up of Bill Horan's Light Brigade survivors' vignette showing partially completed figures offered up to check the fit. Multi-figure groups in contact with one another are extremely challenging, and it is only when the components are actually brought together that even an experienced modeller can be sure that the effects of gravity and pressure are accurately reproduced.

Below:

Rear view of the completed, painted vignette. The difficulty of not only constructing, but accurately attaching and angling this mass of strapping and equipment — of different real weights and materials — speaks for itself.

See also colour photographs on front cover and p.30.



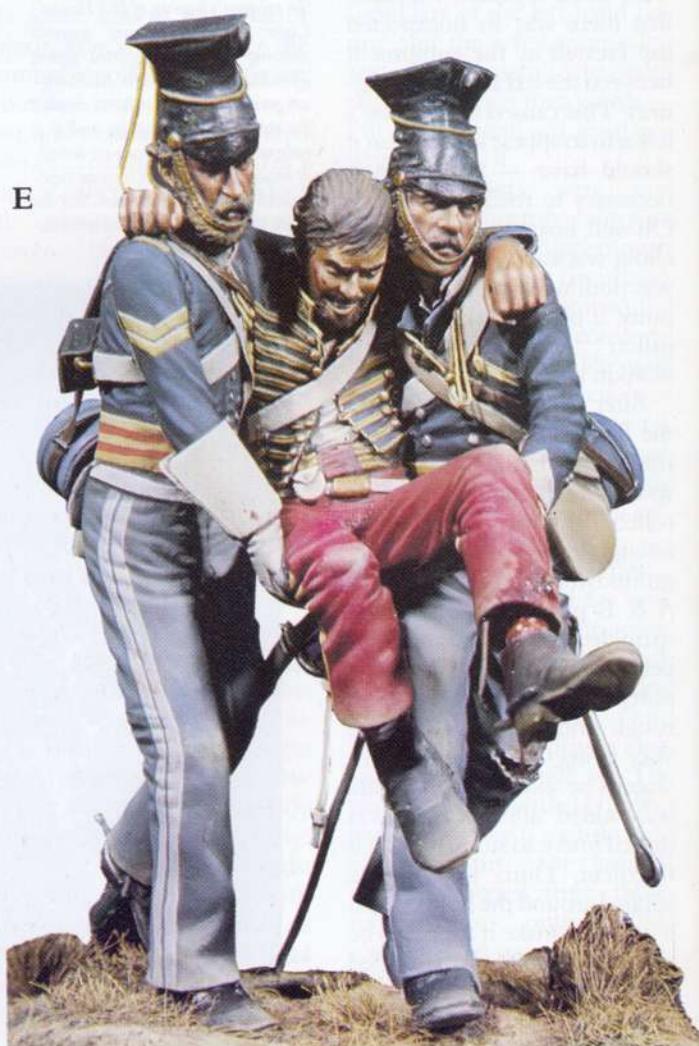
Military Miniatures

Edited by
Jerry Scutts

With this issue 'MI' begins a regular review section for selected military historical figure models, and also — in time — for associated tools, paints, processes, materials, and other accessories. We shall not attempt to review all new products, selecting those which seem to us most likely to appeal to readers. All reviews will be written by experienced modellers; and to protect their independence to offer measured criticism where necessary, all reviews will be anonymous.

We shall also publish, on a much more regular basis than previously, illustrated reports on competitions and shows, national and international; and features on the work both of leading individual modellers who have earned the respect of their peers, and of professional miniature-sculptors and casters. Many readers have contacted us over the years and asked for this kind of coverage of a hobby which is inseparable, in practical terms, from the study of 'pure' uniform and equipment history (which will continue to occupy the bulk of our pages, needless to add).

To help us make our coverage as complete and useful as possible over a period of time, we would welcome the suggestions of our readers as to which modellers and manufacturers they would like to see covered. **Manufacturers should not hesitate to contact us direct** to arrange reviews of new products; please note that apart from an example, a photograph should be supplied wherever possible. Initially please address all correspondence to: Jerry Scutts, c/o Military Illustrated, 5 Gerrard St., London W1V 7LJ.

A**B****C****D****E**

Military Miniatures: The Work of Derek Hansen

'Everyone starts off with aircraft models, I suppose, then goes on to tanks, and so on. I personally found tank kits more interesting because they usually had figures with them. Painting these was the most fascinating part of putting the kit together — I must have been hooked on this aspect from then on.'

At 29, Derek Hansen is indeed hooked. As the sculptor of some of the finest miniatures to be seen these days he undertakes commissions, casting figures for commercial release, does a fair amount of customising to produce unique figure poses to suit his own requirements, and paints figures generally available on the market.

With a young family as well as a full-time occupation as a surveyor, Derek is able to devote only a small amount of time to his military figure work — 'probably just an hour a day'. But this modest investment has, since 1986, led to a cabinet full of competition winners, military figures that are in themselves both the embodiment of a very talented craftsman's skills and tangible proof of recognition by colleagues.

Any success that has come his way Derek attributes to his skill with a paintbrush, and patience. He also makes due acknowledgement to David

Grieve and others in the military figure fraternity who helped fire his early enthusiasm: 'When I first entered a figure in a competition (also in 1986) David gave me a great deal of encouragement. That began a lasting friendship, to the extent that I now undertake some casting work for him. I still have the figures I finished from those early days, and can see definite progress in my work. I feel it is good to do this — keep a record of what you do and you should be encouraged to see a gradual improvement in the quality of finish.'

Although he has completed figures representing the history of the British Army, Derek's primary interest is the forces of the First and Second Reich, the uniforms of which regiments are literally 'the Prussian blues', as he puts it. If he has a cut-off point of history it would be World War I, although he does occasionally depart into modern periods of history — right up to General Norman Schwarzkopf, a 120mm Verlinden release that has captured the architect of the Gulf war superbly well.

'When I re-entered the military figure field after the almost inevitable teenage break, I ran through the available plastic figure kits on the market, including those marketed by Airfix and the Tamiya 1:24 scale range, which sold at about a pound in those days.

I found, though, having since narrowed down a primary field of interest for figure subjects, that while the British Victorian era was adequately represented, the Prussian or German Imperial armies were



quite neglected. With a few notable exceptions, that still holds true today: German military history isn't well covered by available literature — particularly in the English language — so I have to do a fair amount of research to complete a figure in authentic colour detail, and particularly when undertaking a new casting. There still is a dearth of literature on European colonial history and uniforms, although some foreign language publications are excellent. The drawback here is usually the high prices.'

As with many military figure modellers, Derek Hansen concentrates on producing figures of front line troops rather than those wearing ceremonial dress, which is an entirely different field. He would certainly not be alone in believing ceremonials to be unrepresentative of any given period. And while the uniforms of infantry and cavalry understandably take precedence, Derek has not overlooked the more mundane aspects of military life for the ordinary serving soldier: read-

Chota Sahib 54mm metal casting of a Colour Sergeant, Coldstream Guards, 1897, painted by Hansen in 1989 — a fine example of the anatomy and painting of a casting married perfectly to give real individual character.

ers will undoubtedly recognise 'Stable Duty', the prize-winning figure of a c.1900 Prussian Hussar in stable dress converted from a 1:35th Hornet figure — a masterpiece of simplicity.

As regards a favourite scale in which to work, Derek will tackle almost anything, from the smallest to the largest available, which today would be the 120mm ranges. Like many people, the yardstick for Derek is accuracy. But if he had to choose a favourite working size, it would have to be 65mm, which offers, for him, just the right combination of detail and 'workability', particularly if any conversion work is planned. For extensive scratchbuilding Derek would select 70mm as the ideal scale.

'I find that the larger the figure, the more critical the detail can be — which may sound

Opposite:

(A) Derek Hansen's 1989 scratch-built Officer, Cameron Highlanders (79th Regiment), Waterloo, 1815.

(B) Drummer, German Marine Infantry, 1914; a 1:32nd conversion made and painted by Derek Hansen in 1988 using a Cheshire Volunteer casting and a Verlinden head.

(C) Hansen painted this 1:9th cast resin bust of a 1745 Jacobite this year. Working to this scale is perhaps the ultimate test of a face-painter's skill.

(D) Hansen's Bandmaster, Argyll & Sutherland Highlanders: a 1:24th metal casting by Thistle Miniatures painted in 1987.

(E) Bill Horan's 1991 vignette 'A Casualty of War', as described in the accompanying article: an epoxy putty sculpture on wire armatures, to 54mm scale. (Photo: Nick Infield)



Left:

Detail from Hansen's recently painted 1:35th Hornet Models 'Desert Rat', showing another impressively painted face full of appropriate character and mood.

Below:

'Stable Duty' — a German Hussar in stable dress, c.1900, rests his aching back in Hansen's 1990 conversion from a 1:35th Hornet Models casting, which won a Gold at Euromilitaire 91.



contradictory to the layman: but larger areas of uniform can be more of a challenge to finish well than something far smaller. Avoiding brush marks can be that much more difficult in a larger scale. But big figures are impressive, and they certainly serve to catch the judges' eye at competitions, standing as they do (often literally) head and shoulders above the rest.

'On average, a 65mm figure takes me about 100 hours to complete, from priming to the last tunic button or tassel, so to speak. I work indoors mostly, preferring artificial to natural daylight as the latter is constantly changing. Some people swear by natural light for painting figures, but the colour shades and values can be adversely affected by it — we're hard put to find the same light conditions over one week in England, anyway. Also of course, in competitions, figures will always be viewed under artificial light and you find yourself having to compensate for that if you plan to exhibit.'

Derek's modest studio-library in his Bearsted, Kent, home includes a daylight bulb in an angle-poise lamp covered with a filter to prevent too much heat and glare, plus an overhead 150w bulb. 'I find these more than adequate for what I do at the moment.'

Asked to name those concerns which in his opinion offer the most consistent quality in commercial figures, Derek plumped for the products of David Grieve and Poste Militaire. His favourite sculptors are Roger Saunders, Bruno Liebovitz and Mike Good, all of whom produce figures that he believes represent not only excellent value for money, but the kind of quality he and other leading figure modellers have come to rely on. As a sculptor himself, albeit on a modest scale, Derek is fortunate in not having to wait years for the manufacturers to get around to a particular subject: if there was a figure he wanted, one that could not really be duplicated by conversion of existing products, he would cast it himself.

Painting

As far as finishing is concerned, Derek invariably uses oil colours, particularly the Rembrandt and Windsor & Newton ranges. For enamels, the ease of availability is one reason for using Humbrol paints, plus the fact that the range is now very extensive. Demonstrating the value of experimentation by recommendation, Derek is now using Dulux eggshell finish paint, suitably thinned down, as a primer. Such tips, especially if they short-cut the relatively undemanding but necessary priming of a cast metal figure, also indicate one of the plus-factors in joining a club and meeting fellow enthusiasts to

solve mutual challenges.

Derek himself does a fair amount of experimenting with paint mixes and tints, and is generally satisfied with what is on the market. That does not mean that manufacturers could not make life that little bit easier: 'If someone were to market a top quality paint that could be blended in the same way as oil paint, but dried to a dead matt, I would certainly buy it.'

The quality of Derek's work is reflected in the number of competitions he enters, including the BMSS annuals, Euromilitaire, and the French Miniature Figurist competition in Paris. This month Derek's work will also be represented at the MMSI competition in Chicago. As many figure modellers know, competitions vary considerably in scope, the UK national event Euromilitaire having a broader entry than, say, the BMSS. Both are, however, centred very strongly on figures representing military history, whereas others, particularly those in the US, are open to the increasingly popular fantasy and fictional figures. This perhaps reflects a stronger 'commercially popular' bias on the other side of the Atlantic, and enables virtually anyone who has a penchant for figure painting and customising to enter their work.

The question remains open to debate, and Derek Hansen is not alone in realising the problem faced by the judges — exactly what yardstick do you use to decide a winner if there is no full size historical precedent? Not that figures that are purely the product of the sculptor's imagination fail to make an impressive showing. Derek vividly recalls the Paris competition of 1989: 'I particularly enjoyed seeing all sorts of historical figurines, not simply those that had an actual historic military theme. And we can all learn different techniques and approaches to our hobby, irrespective of the end product. If that enables the interest to develop and grow, I'm all for it. There is room for everybody.'

As well as the larger international shows, many people enjoy putting their handiwork on display at a more local level;

Derek himself is a member of the Gravesend Military Modelling Society, which he rates as probably one of the best organisations of its kind in the country. GMMS holds regular monthly meetings and hosts talks and demonstrations to further interest across the spectrum of military modelling.

By Derek's reckoning the number of people who do follow the hobby of military figure modelling remains small — somewhere in the region of 100,000 individuals worldwide. The hobby itself is young, not extending back much earlier than the 1950s, but considering the kind of quality achieved in the top range figures of today, age is no yardstick. Moreover, it is still possible to create entirely new categories of military figure modelling. Derek has finished one of the busts now very

popular on the Continent and in the US, but not enjoying much of a following in the UK as yet. His subject was a Jacobite volunteer, one of a range available from an American manufacturer.

As we go to press with this issue *Euromilitaire* 1991 will have come and gone, and many enthusiasts will have come away from the show suitably fired with enthusiasm to emulate the experts. Derek Hansen's work was well represented even before the doors of the Leas Cliff Hall opened: his Ulan trooper, last year's Best of Show, graced the show poster.

MI

Derek Hansen now makes commercial sculptures: this *Caporal, 77e Infanterie de Ligne, at Mars-la-Tour, 1870*, will be produced by Poste Militaire in 70mm.

Military Miniatures Reviewed

Mike French Models, Tiny Troopers. 'HCLG: Household Cavalry/Life Guards NCO; Wolseley's Campaign, Egypt, 1882.'
'MC-Z: Lt. Bromhead, 24th Foot; Rorke's Drift, 1879.'

The most recent large scale (120mm) figures from Mike French Models mark quite a radical departure from the existing range, for all parts are cast in high-quality resin. As is to be expected from this firm, the finish of the parts is generally excellent, while the packaging is of a uniformly high order. All parts are contained in small self-sealing clear plastic bags which are, in turn, enclosed in a bubble-wrap wallet. The kits are then presented in the now-familiar blue and white outer card shell on which appears a colour photograph of the finished model. This reproduction should be safeguarded as it is the only reference to follow for assembly of the multiplicity of parts in each kit. However, being in a large scale, parts are easily identifiable and straightforward to locate. Nonetheless, as with all fairly complex kits, they do not just fall together, and liberal use should be made of the modeller's most valuable asset — patience.

The first model to appear in this new series was of a senior NCO of the Lifeguards in Egypt in 1882 — and what a standard it has set. Based on an article by Don Fosten and Bob Marrion that appeared in *Military Modelling* in 1982, the completed figure is a magnificent epitome of an old soldier of the Empire: disdainful, self-assured and with a touch of arrogance.

The kit consists of 19 pieces plus a length of fuse wire to form the lower section of the revolver lanyard. Included with the parts is a nicely detailed base section with a sandy texture and incorporating the bleached skull of some small desert mammal. All parts are very crisply cast, but modellers should exercise considerable care in removing from most pieces the chunks of resin that are part of the casting process. It is advisable to leave a little excess resin attached to the part and then scrape or sand this 'flash' away until a smooth and accurate profile has been achieved. For modellers who are unfamiliar with resin kits, it should be borne in mind that the material in thin or undercut sections is inclined to be brittle. It was only when I had been pressing down hard on the torso section as I removed the large plug of excess resin below the waistline with a craft knife that I suddenly discovered that some finely cast raised lanyard detail, and the ends of the straps to which the water-bottle would be attached, had snapped off. This necessitated a certain amount of remedial work with Milliput and



fuse wire, so be warned.

Assembly was by the thicker form of super glue and was pretty straightforward, though one needs to consider carefully the order of attaching the various pieces for logical construction. In particular, the water-bottle and haversack should be mounted on the body before the arms are attached or you could be faced with an almost insoluble problem. The joining of the upper and lower sections of the body and the attachment of the arms to the torso are by butt joints, but with careful sanding and trimming of the parts only minimal filling should be required at these points. It is suggested in the instructions that the fretted detail on the sword hilt can be opened up with a fine drill, and this procedure certainly pays dividends for added realism.

The one operation that requires careful assembly and alignment is the left arm, the hand and sword hilt (which are cast as one), and the scabbard. Once this is successfully achieved and attached to the angled groove in the left leg, all that remains to be done is to plunge the rear sword sling into warm water to make it sufficiently flexible to bend to the desired shape before attaching it in the correct position. Even though I followed these instructions, I still managed to snap the piece; but as I felt that the thickness of the sling detracted from the model, I was happy to replace it with one made from insulation tape, with buckle constructed from wire and Milliput.

Finally, I would suggest that the spurs are not attached until the figure is mounted on the base, to avoid the possibility of snapping them off and losing them.

Detail throughout is clearly defined and will prove of great assistance when painting the figure. I have absolutely no doubt that true enthusiasts of the



Victorian Army will find this superb model extremely difficult to resist.

The latest model to be released from the same stable purports to represent Lieutenant Gonville Bromhead of 24th Regiment during the defence of Rorke's Drift in 1879. Manufacture, packaging and construction follow the pattern of the earlier figure. This particular model consists of 16 pieces, once more including a nicely textured base section which this time has a discarded 'Oliver' pattern water-bottle moulded into the detail. Once again, sculpting, casting and anatomy are of a high standard, with such details as the '24' in the centre of the helmet plate and belt buckle, and the texture on the lace at collar and cuff beautifully represented. As previously, care needs to be taken when preparing the various parts, but as the stance and equipment are less complex than for the Life Guard assembly is simplicity itself.

I have to say that the colour photograph supplied does less than justice to the model, the pose looking altogether too wooden. However, I found that by putting off attaching the head until the rest of the figure was complete, I was able to carefully position it looking down roughly in the direction the revolver is pointing — just a small detail, but one that added considerably to the realism of the pose.

The figure certainly looks attractive; but there are a number of points that rather temper my enthusiasm on this occasion.

No source of reference for research is given in the painting instructions and, failing this, I'm inclined to believe that perhaps some of the sculptor's inspiration was derived more from Michael Caine in the film *Zulu* than from more authentic works. Firstly, at the time of this action Bromhead was a mature 33-year-old regimental officer, and all the best-known representations of him, both photographs and paintings, show a sober-looking individual sporting luxuriant facial hair. The model, however,



depicts a fresh-faced and clean-shaven young man with curly hair, very much in the mould of the young Mr. Caine.

The uniform jacket the figure wears appears to be the 1868 eight-buttoned full-dress tunic, although the shoulder cords and skirt decoration are certainly suspect. There is little evidence that the full-dress tunic was worn in the field at this time, and a more probable garment would have been either the five-button India-pattern frock, or the undress frock, or even an OR's serge tunic. (See, if you can find one, 'MI' No.22.) The beautifully detailed star plate incorporated on the helmet was only introduced the year before and it seems unlikely to have been issued to any but a very few senior officers by this time. Also, of course, the earlier brass plate was generally discarded by all ranks on this campaign. Finally, the painting instructions advise that the helmet should be painted white, whereas available research suggests that the vast majority of units, including the 24th, dyed their helmets various shades of brown, improvising with a range of substances including tea, coffee and even cow-dung.

These and other minor reservations are inclined to mar my enthusiasm, but a steady hand, a scalpel, some good reference and a little Milliput would soon put these to rights. In spite of these points this makes up into another attractive figure which nicely captures the flavour of the period.

MI

Feature figures

Readers wishing to model figures based on subjects illustrated in articles in this issue may find the following list of available castings useful, although it does not pretend to be comprehensive. A degree of conversion work will of course be necessary in some cases, though not all:

British Troops in the Gulf: TV Models (54mm); Accurate Armour (1:35); Mil-Art — British Infantryman, 1987 (80mm); David J. Parkins (120mm). Another 120mm infantryman sculpted by Boris Borkowski comes soon from TV Models.

US Troops in Mexico, 1846-48: Taxdir Miniatures — Sergeant (54mm).

Charge of the Light Brigade (Mounted): Tiny Troopers — 13th Light Dragoons, and Trumpeter, 11th Hussars (65mm); Mil-Art — Sergeant, 4th LD, and Sergeant, 27th Lancers (80mm); Chota Sahib — several unmounted 54mm figures. *WWI British Infantry:* Many castings, Scale Link series (54mm); Andrea Miniatures — Infantryman (54mm); Mil-Art — Royal Fusilier, 24th Div., 1918 (80mm); Chota Sahib — Gordon Highlander, 1918 (54mm).

WWII Scottish Infantry: All helmeted castings can of course be painted as Scots units; but note Cheshire Volunteer — L/Cpl., Seaforth Highlanders, 1944 (54mm); also Hornet Models British infantryman (54mm), and Fort Royal Review (120mm).

American Forces in the War with Mexico, 1846-48 (2)

ROSS M. KIMMEL

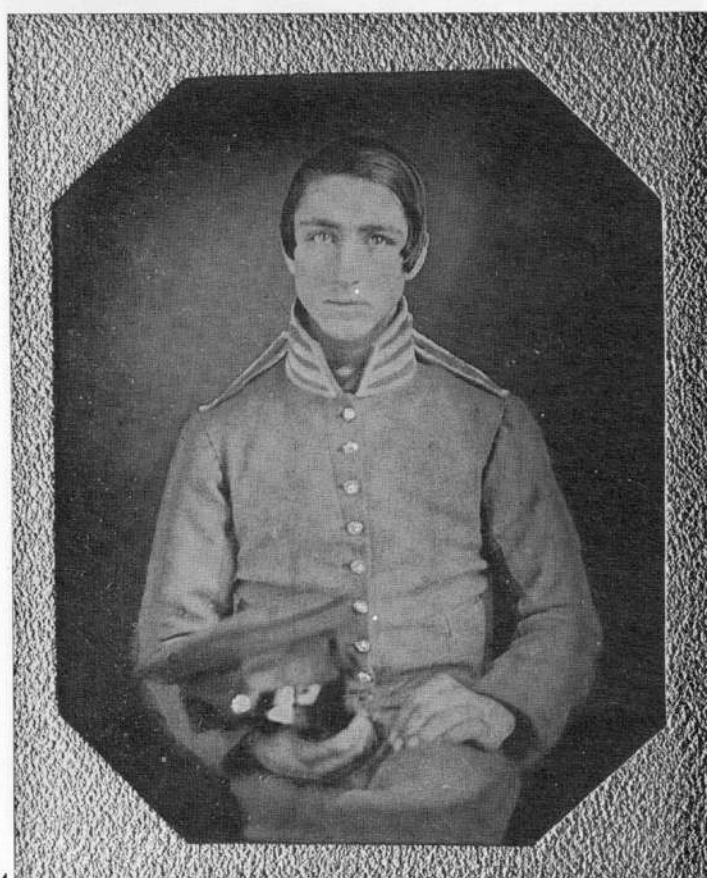
The first part of this series ('MI' No. 40) described the course of the war; and reproduced some interesting contemporary photographs and eyewitness paintings. This part covers the procurement, supply, and campaign appearance of the uniforms of the Regulars; and illustrates infantry uniforms. Subsequent articles will illustrate the uniforms of mounted troops, artillery, and other specialist branches, and will discuss the uniforms and equipment of volunteer units.

When the United States started its war with Mexico in 1846, it did so with a deeply-rooted aversion to a standing army. Despite a population of about 20 million⁽¹⁾, the US regular forces barely numbered 8,000 — i.e., .04% of the population. Eight infantry, two dragoon and two artillery regiments constituted the land forces, supplemented by a single battalion of marines and a navy of 72 ships.

THE PRE-WAR ARMY

The land forces were scattered

Pte. Sam Hickox, Cos. I and G, 9th US Infantry, in rare daguerreotype of an identified regular enlisted man. Hickox, a 23-year-old harness maker from Connecticut, enlisted in Co. I of this for the war' regular regiment on 1 April 1847, and served in all engagements of Scott's army. He transferred to Co. G; and was discharged in Rhode Island on 21 August 1848. (Sadly, he was seized with 'delusional insanity' thereafter, and spent the rest of his life in insane asylums, dying in 1913.) At enlistment he was described as 5ft. 6in. tall, with light skin, blue eyes and brown hair. He wears regulation winter fatigues and holds his M1839 forage cap. (Service record: Mexican War Pension File, US National Archives; photo, Herb Peck Collection)



hither and yon, mostly at disparate frontier posts, often in little more than company-size detachments. Few regiments had mustered together in anyone's memory, and most had no experience even of battalion drill, much less brigade or divisional drill. So denigrated was service in the regular military that nearly half the enlisted ranks were foreign-born, mostly poor immigrants⁽²⁾.

One of the army's strengths was the overall quality of the officer corps. While some senior officers were somnolent, many — like Zachary Taylor and Winfield Scott, both veterans of the War of 1812 — proved remarkably

Rear view of the infantry private's dress coat in dark blue with all white lining and trimmings — see colour fig. A. (Smithsonian Institution)

accomplished. Neither had formal military training. Taylor displayed an innate knack for aggressive leadership, though he was lax in some of the more mundane areas of command. Scott was self-taught in all branches of leadership, and as a field commander was perfectly adept at applying theory to the practice of command. The junior officer corps was dominated by graduates of the US Military Academy at West Point. They were, by and large, dedicated and able professionals. Despite — or perhaps because



of — the parsimony of Congress and War Department functionaries, the regular army was lean, tough, and well-led. Many years later, after playing a prominent role in a far bigger army in a vastly larger war, U.S. Grant (US Military Academy, Class of 1843) said of Taylor's regulars, with whom he served: 'A better army, man for man, probably never faced an enemy than the one commanded by General Taylor in the earliest two

M1839 forage cap, type I, front and side views; and, with neck flap down, type II — note shallower angle of visor in type II. Caps were made of dark blue cloth with patent leather fittings. Though regulations are silent regarding coloured bands, they were commonly seen. The 2nd Dragoons and, apparently, all artillery commands fixed their corps' colours — yellow and red respectively — to the cap bands. In June 1848 the colonel of the 10th Infantry, near Matamoros, ordered his regimental band to fix 1½in. white bands to their caps and double ¼in. stripes to their trousers; his field musicians were to do the same, but in red. Adding bands probably required the removal of the flaps. (Smithsonian Institution)



engagements of the Mexican War.⁽³⁾

Wartime expansion

During the war the American army's nucleus of 8,000 regulars was augmented to about 31,000 (including marines) both by increasing the authorized strengths of existing units and by creating new short-term regular regiments. To this force was added about 73,000 state volunteers (15,000 of whom, upon expiration of their short-term enlistments, entered regular units). Congress raised the authorized strengths of infantry companies from 64 to 100 men; authorized a 100-man company of sappers, miners, and pontoniers ('engineer soldiers', as they were usually called); and sent to Mexico a ten-company regiment of mounted riflemen initially authorized to patrol the Oregon Trail. Later, as Scott was preparing to invade central Mexico, Congress voted an additional nine 'for the war' regular infantry regiments and an additional dragoon regi-



Grey trousers from the Smithsonian collection; these match the Voltigeur jackets (see colour fig. C) and may belong with them — except that the army had officially abandoned fall-front trousers in favour of fly fronts in 1845. These trousers are constructed exactly like a number of pre-war summer issue fall-front cotton trousers in the collection. (Smithsonian Institution)

QUARTERMASTER SUPPLY

At the outset of the war the US Quartermaster Department was, like the army it served, a barebones but nevertheless capable organization. It had proved its worth during the seven-year Seminole War in Florida, which ended in 1842. In the interval Congress had cut the department savagely; but in 1846 most of its experienced officers, headed by Quartermaster General Thomas S. Jesup, were still in service, and maintained their efficient organizational structure. When Taylor began massing forces in Louisiana, then Texas, in the 18 months

preceding hostilities, the department immediately went into action to supply his needs. Logistics — finding wagons, teams, teamsters, and ocean-going vessels to keep supplies moving — was the department's challenge; and when Taylor finally moved on toward Monterrey in the summer of 1846 he had a supply wagon for every ten men, and a large depot at Point Isabel to forward supplies, all

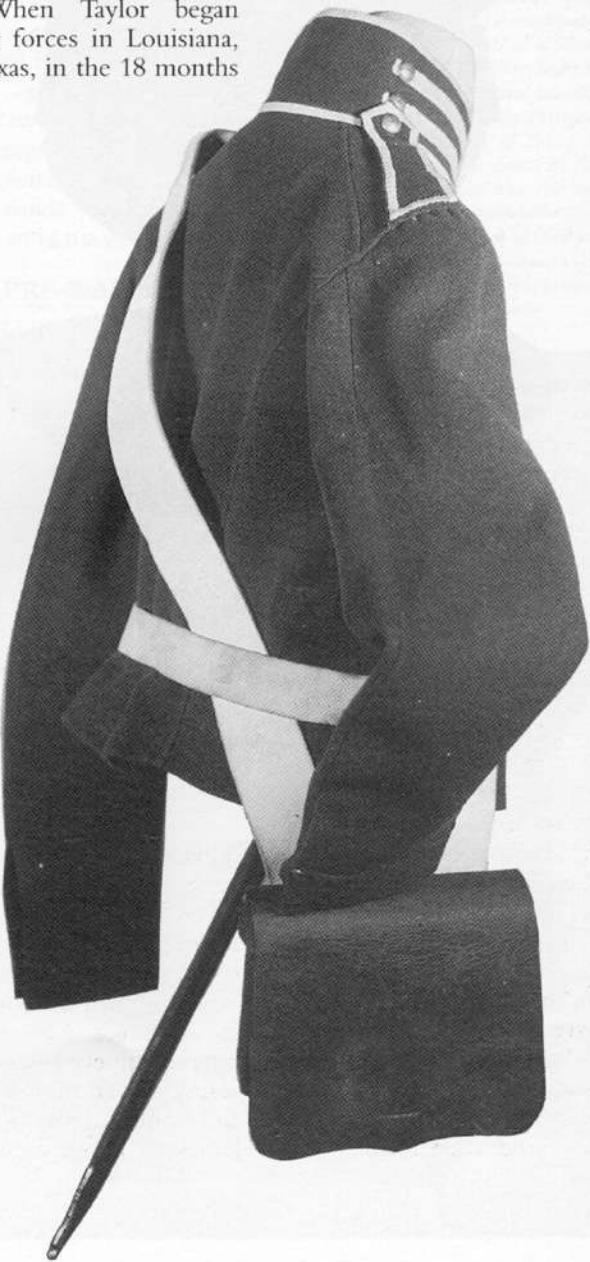
ment. Finally, the Solons on the Potomac gave each artillery regiment two additional companies and redesignated certain companies to serve as light artillery, which was proving so effective against the Mexicans.

Not since the War of 1812 had such large numbers of US troops mustered together. For the first time, in Mexico, the American army was organised into semi-autonomous divisions. But scarcely any officers

knew how to handle such large formations. Fortunately, the diligent Scott had written, many years before, relevant and accessible manuals. These, and the continuous publication since 1821 of *The General Regulations for the Army of the United States*, made explicit the minutiae of military procedure and administration; and both regular and volunteer officers were to benefit immensely from these sources.

Far left & left:

Infantry accoutrements. Displayed on an original infantry fatigue jacket are the following: M1839 cartridge box with buff sling and stamped brass eagle plate; most had an oval 'U.S.' stamped plate on the flap. M1839 buff waist belt, with c.1841 bayonet scabbard in a buff frog; this scabbard was introduced to accommodate the longer socket bayonet of the M1835/40 flintlock or the M1842 percussion musket. (Jacket, Smithsonian Institution; accoutrements, Frederick C. Gaede Collection)



to the credit of the quartermasters. (Inevitably, as Taylor penetrated the Mexican highlands, the supply route behind him was impossible to maintain. Wagons were abandoned in favour of local pack mules, and the troops came to resemble scarecrows for want of clothing.)

Procurement of quartermaster supplies, which included clothing, knapsacks, canteens, haversacks, tents and camp equipage, was the responsibility of the Schuylkill Arsenal in Philadelphia. Pre-war parsimony assured the skimpiest stockpiles when hostilities broke out. The arsenal could barely supply the regulars, and supply of state volunteers was out of the question, at least initially. So Congress directed the volunteers to satisfy their own needs, then apply for reimbursement from the federal government. (This policy did not extend to ordnance, which the federal authorities did supply to the volunteers from the outset.) After Congress finally gave the Quartermaster Department an adequate level of funding and staff Jesup had the operation running so well that by February 1847 it could, and did, begin supplying volunteers, who by that time had pretty well used up their state-issue clothing.

Schuylkill Arsenal procured clothing on the 'putting-out' system. Cloth was purchased from contractors, cut into garments at the arsenal by government cutters, then given out to independent tailors and seamstresses for assembly. At the war's outset 400 sewers were employed, but the number jumped to 4,000, and by war's end the arsenal was receiving 85,000 finished garments a month. Before the war the arsenal contracted for shoes, but later began its own operation and was turning out 12,000 pairs per month by the end of hostilities. Tents, too, were produced at Schuylkill, 700 per month being the peak production. Contracts were let in several cities, principally Pittsburgh and Cincinnati, for

knapsacks, haversacks, and canteens⁽⁴⁾.

Field conditions

Scott's march to Mexico City was supplied, at least to a point, by a large quartermaster depot established at Vera Cruz. A return for clothing issued to state volunteers at Vera Cruz, dated 6 December 1847, shows the following quantities issued out and remaining on hand⁽⁵⁾:

| Item | No. Issued | No. On hand |
|-----------------|---------------|----------------|
| Uniform Caps | 1,290 | 8,338 |
| Wool Jackets | 1,939 | 3,838 |
| Wool Overalls | 2,111 | 1,931 |
| Cotton Shirts | 1,124 | 13,726 |
| Flannel Shirts | 2,272 | 2,706 |
| Pairs Drawers | 1,068 | 15,639 |
| Pairs Stockings | 2,339 | 1,630 |
| Great Coats | 303 | 2,722 |
| Blankets | 1,135 | 7,089 |
| Knapsacks | 5 | 9,021 |
| Haversacks | 212 | 9,165 |
| Canteens | 382 | 1,920 |
| Pairs Shoes | 2,349 | 8,824 |

This document is interesting both for the quantities of US clothing being issued to volunteers, and for the large stockpiles remaining on hand. There are other revealing bits of information. On hand but not issued were, in addition to the numbers shown above, 79 dress coats, 81 shoulder straps (worn by privates on dress coats only), 7 epaulettes (corporals and sergeants), 6,941 cotton jackets, 7,761 pairs cotton trousers, 6,380 leather stocks, and 260 fatigue frocks. These unissued quantities suggest that dress clothing was extraordinarily rare in Mexico (dress shakos are not even mentioned); and that summer-weight clothing, while present, remained in stockpiles. While the latter observation may be explained by the time of year (December), it is worth noting that there is scant anecdotal evidence for the use of summer clothing in Mexico during any season.

As had been the case when Taylor approached Monterrey, as Scott approached Mexico City his supply line broke. Scott supplied his army from the resources of the Mexican interior; he even issued local contracts for uniforms. His chief quartermaster, Capt. James R. Irwin, reported on

27 September 1847⁽⁶⁾:

'I have now a thousand people engaged in making clothing; the quality of the material is not so good as our own, and the price, on the average, is fifty per cent higher. Still, supposing the road between this and Vera Cruz to be entirely open, I think the government will lose little, if anything, by purchasing here. I shall be able to fill, in a very short time, every requisition which has been made on me, with clothing, which, though not exactly of our uniform, will be comfortable and good.'

UNIFORMS

Clothing worn by the regulars in Mexico was governed by various regulations going back to 1832. In that year the army redesigned enlisted (and officers') uniforms from head to toe. From time to time between then and the end of the Mexican War various (mostly minor) changes were instituted. Generally speaking, all ranks were authorized three sets of uniforms.

The dress uniform consisted of a felt and leather stovepipe shako (plumed chapeau for general officers), with various insignia, hackles and pompons, and colour cording denoting branch of service. The dress coat was blue cloth (red for musicians), buttoning to the throat, with a

high standing collar and tails. Trim and colour detailing varied according to corps. Trousers were generally of sky blue cloth, some with varying seam stripes to denote rank and branch.

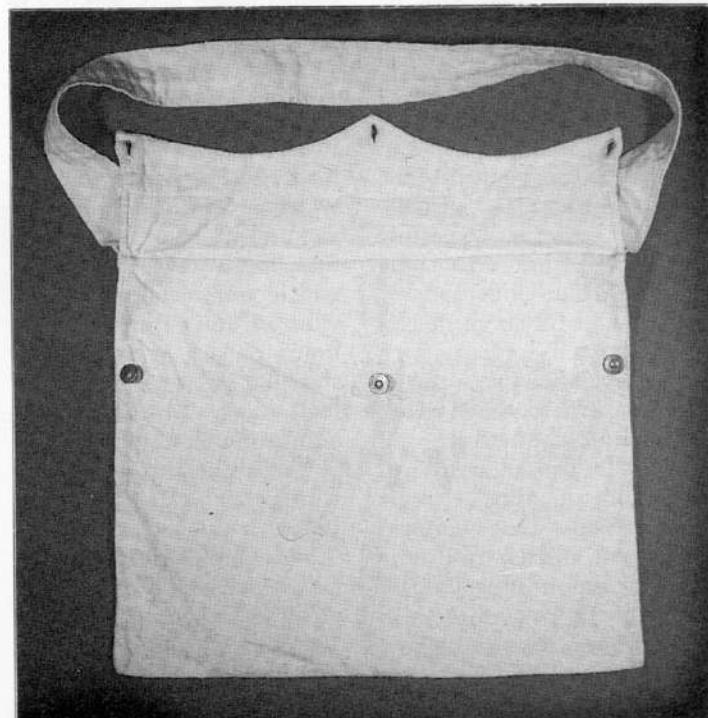
Winter fatigue uniforms for enlisted men consisted, after 1839, of blue cloth 'hacker'-style forage caps, cloth shell jackets of dark or sky blue (according to corps), and different trim colours (according to corps). The forage caps and fatigue jackets were worn with the uniform trousers. Caped sky blue overcoats could be worn with either dress or winter fatigue clothing.

Summer fatigues consisted of the forage cap and white cotton jackets and trousers. Officers were authorized fatigue dress of forage cap, plain dark blue frock coat, and the uniform trousers. Mounted officers could wear winter fatigue jackets like the men's but with gold lace. For summer fatigue, officers could wear white cotton like the enlisted men⁽⁷⁾.

Eyewitness accounts

In Mexico it seems that all

US issue haversack — this style dates back as far as the War of 1812, perhaps earlier, and was still in use during the early phases of the Civil War. Made of white cotton, it is 11½in. high and 14in. wide; the strap is nearly 30in. long, and the haversack would ride well up under the wearer's left arm. (Les Jensen Collection)





US issue canteen. Made of thin sheet iron and painted grey, this has the 'U.S.' cypher stamped on both sides, and is 6½in. in diameter. Wooden and rubber canteens were also used, but soldiers often replaced them with Mexican gourds, which kept the water cooler. (Craig Nannos Collection)

August 1846)⁽⁹⁾. A 'hickory shirt' was so called because of its durability; it was made of a heavy twilled cotton with thin blue stripes or checks.

Taylor's army

Sartorial nonchalance in Taylor's army came down from the top. A regular captain of infantry near Saltillo described the following scene on Christmas Eve 1846⁽¹⁰⁾:

'Winding down a hill, our column was halted to let a troop of horse pass. Do you see, at their head, a plain-looking gentleman, mounted upon a brown horse, having upon his head a Mexican sombrero, dressed in a brown, olive-coloured, loose frock coat, gray pants, wool socks and shoes; beneath the frock appears the scabbard of a sword... Reader, do you know who this plain-looking gentleman is? No! It is Major-General Zachary Taylor.'

A Tennessee volunteer mounted rifleman said of Taylor, '(I) never saw him with his uniform on, for he was commonly dressed in citizens' clothing of brown color'.⁽¹¹⁾

Enlisted men with Taylor did not have the discretion — or the funds — to indulge themselves with non-regulation clothing. As Taylor marched deeper into the Mexican highlands his men's clothing showed the effects of arduous campaigning and over-stretched supply lines. A volunteer officer remarked shortly after the capture of Monterrey:

'Our men begin to need clothing, particularly shoes; the long marches have been very destructive to the latter; and many of the men have made sandals from raw hide, which look right well; on parade, there a good many without jackets, yet they look soldier-like and trim with their cross- and waist-belts'.⁽¹²⁾

Scott's army

The non-uniformed officer

corps and shabbily uniformed enlisted ranks of Taylor's army reflect perfectly the temperament of the army's commander. 'Old Rough and Ready' was indifferent to the minutiae of uniform regulations and did not worry himself much with the tedium of maintaining good logistical support. Such laxity, however, would not be expected in the army of Winfield Scott: anyone nicknamed 'Old Fuss and Feathers' was not likely to be so tolerant of purple shirts and checked pants. Indeed, the most relaxed image we have of Scott himself is an eyewitness painting of him reviewing troops while wearing a broad-brimmed slouch hat with his undress major-general's uniform. A written account has him alighting from a coach 'with his blue forage cap in his hand'.⁽¹³⁾

Scott's men diverged from regulation not by dressing down, but by dressing up when circumstances permitted. Ethan Allen Hitchcock, Scott's inspector general, huffed about the army occupying Mexico City:

'...the Army dress appears to be continually diverging from the prescribed pattern. Some latitude has been rendered necessary from absence of proper materials in this country, but this affords no excuse for officers, not entitled to them, wearing gold or silver lace on their pantaloons and there is no reason why the prescribed shoulder insignia of rank should be departed from. The evil in this latter case has found its way to non-commisioned officers & particularly to hospital stewards some of whom are wearing lace upon their shoulders & adopting fancy dresses of all kinds.' Hitchcock went on to complain that campfollowers such as wagon masters and teamsters were so fancily turned out as to be indistinguishable from officers.⁽¹⁴⁾

Such were the indulgences of the army while occupying the capital city. On the march to reach it, however, things were not so plush. Scott's resorting to local sources for uniforms has already been

ranks almost exclusively wore the winter fatigue dress. Dress uniforms were so scarce as to merit comment when seen. A volunteer officer in Puebla described the arrival of Brig. Gen. of Volunteers Thomas F. Marshall on 10 January 1848: 'General Marshall rode through the streets of Puebla in full uniform, to the no small astonishment of a gaping crowd of Mexicans who followed him around the city, thinking, no doubt, that he was in fact the supreme head of the Americans. Marshall was the only man I ever saw in Mexico, in full uniform, by which I mean cocked-hat, feathers and epaulettes. All the officers wore what is called the undress uniform, consisting of a blue frock coat, blue pants, and blue cloth cap.'

The same officer made reference to a 'Georgia major's uniform', which was apparently any garb dignified by the addition of a shirt collar and spurs. He also allowed that, when not on duty, 'I threw Uncle Sam's blue uniform frock-coat, and my handsome foraging cap, in the corner of my tent, and enjoyed the luxury of a very coarse pair of tow pantaloons, a red calico shirt, and a very high-crowned and

broad brimmed Mexican hat'.⁽⁸⁾

A regular lieutenant (US Military Academy, Class of 1842) offered the following uniform descriptions to his wife during Taylor's march to Monterrey:

'We wear all kinds of uniforms here, each one to his taste, some shirtsleeves, some white, some blue, some fancy jackets and all colours of cottonelle pants, some straw and some Quaker hats, and that is just the way, too, that our fellows went into battle.' (8 June 1846).

'...I have on my old straw hat, those blue-checked pants made by your dear hands, which are torn in both legs and pretty well worn out, and that loose coat you made which you recollect washed white. I don't think there is much danger of a ranchero shooting me for an officer of high rank. My trimmings don't show much. Both pairs of those check pants I have worn pretty well out.' (13 July 1846).

This same officer also made passing references to his 'purple-coloured shirt' (27 May 1846), and his 'three hickory shirts,' which he said were 'first-rate for marching in' (28

cited. Quartermaster General Jesup report on 31 March 1847 that several thousand of Scott's troops were bare-footed in Vera Cruz; and Scott's army marching to the interior was reportedly shabby, the sky blue uniforms liberally patched with red flannel⁽¹⁵⁾. The eyewitness paintings by James Walker reproduced in 'MI' No. 40 generally show Scott's men uniformly dressed in fatigue clothing, though with occasional sombreros, shirtsleeves, Mexican blankets, and muddy and torn trouser legs.

Summer fatigues

While uniform regulations provided for lightweight white cotton fatigue jackets and trousers — and examples of them survive — there appears little evidence that they were actually used in Mexico. The return of clothing issued to volunteers at Vera Cruz, cited above, shows the presence of enough suits of white cotton to outfit 6-7,000 men, yet it also shows none of the stock being issued. Neither the daguerreotypes of Taylor's troops in the streets of Saltillo nor Walker's paintings show white fatigues. The only anecdotal reference — and an oblique one at that — known to the author tells of a volunteer company of the 4th Illinois Infantry marching in funeral procession near Tampico on 16 February 1847 in 'blue pants, blue cloth caps and white coats'. The regiment's colonel, Edward D. Baker, a member of the House of Representatives, had just returned from Washington with a supply of regular clothing for his men⁽¹⁶⁾.

The lack of summer fatigues seems at first odd in sub-tropical Mexico; but most of the campaigning was done in the temperate Mexican highlands where daytime temperatures can soar, and nighttime readings can plummet. Capt. John R. Kenly, of the Baltimore-Washington Battalion of volunteers, noted on the evening of 24 September 1846, the day Monterrey fell: 'Not knowing what work was before us, we had left camp to go into battle without overcoats... (or) blankets; it grew very cold... the men now lay huddled... to

afford each other a little warmth'⁽¹⁷⁾. Several of James Walker's painting show troops of Scott's army in overcoats.

M

To be continued: Part 3 will illustrate the uniforms of mounted troops.

Notes

- (1)The 1840 census reported 17,069,000 people, the 1850 census 23,191,000. Richard B. Morris, ed., *Encyclopedia of American History* (New York, 1965), p. 468.
- (2)Zachary Taylor's 3,500 regulars in Texas on the eve of war were at least 42% foreign born, 24% Irish. John S. D. Eisenhower, *So Far From God: The U.S. War With Mexico, 1846-1848* (New York, 1989), p. 35. David Nevin, et al., *The Mexican War* (New York, 1978), p. 26.
- (3)Quoted in Russell F. Weigley, *History of the United States Army*, (New York and London, 1967), pp. 173-174. The first two engagements to which Grant referred were the battles of Palo Alto, 8 May 1846, and Resaca de la Palma, 9 May 1846.
- (4)An excellent account of the Quartermaster is Erna Risch's *Quartermaster Support of the Army: A History of the Corps, 1775-1939* (Washington, 1989), pp. 237-258.
- (5)'Account of Clothing Issued to Volunteers and Remaining on Hand at Vera Cruz, Dec. 6, 1847'. Original document at US National Archives, Washington, DC; copy courtesy Les Jensen.
- (6)Quoted in Risch, p. 255. Irwin would later give up on local procurement because of exorbitant costs.
- (7)*Regulations and Notes for the Uniform of the United States, 1847* (Jacques Noel Jacobsen, Jr., comp. and ed., Staten Island, NY, 1977).
- (8)Albert G. Brackett, M.D., *General Lane's Brigade in Central Mexico* (Cincinnati, 1854), pp. 91, 250-251, 313.
- (9)Robert H. Ferrell, ed., *Monterrey Is Ours! The Mexican War Letters of Lieutenant Dana, 1845-1847* (Lexington, Kentucky, 1990), pp. 83, 87, 97, 112. Lieutenant Dana's full name was Napoleon Jackson Tecumseh Dana.
- (10)Captain W. S. Henry (3rd Infantry), *U.S. Army, Campaign Sketches of the War With Mexico* (New York, 1847), p. 276.
- (11)George C. Furber, *The Twelve Months Volunteer...* (Cincinnati, 1850), p. 329.
- (12)John R. Kenly, *Memoirs of a Maryland Volunteer...* (Philadelphia, 1873), p. 154.
- (13)Nevin, p. 200. Brackett, p. 286.
- (14)George Winston Smith and Charles Judah, *Chronicles of the Gringos* (Albuquerque, 1968), p. 381.
- (15)Smith and Judah, p. 381. Brackett, p. 35.
- (16)John F. Graf, "Our Grand Regimental Flourish", *The Uniforms and Equipment of the Fourth Regiment of Illinois Volunteers, 1846-1847*, *Military Collector and Historian*, 41:1 (Spring, 1989), p. 26.
- (17)Kenly, p. 129.

Colour photographs

overleaf:

Smithsonian Collection

Mexican War Uniforms

During World War I the Dept. of the Army, searching for desperately needed space, cleared out the US Quartermaster Corps Museum in Philadelphia and sent the contents to the Smithsonian Institute in Washington. After the war, at Gen. Pershing's urging, the army decided to reserve the re-opened museum space for relics of the Great War; and in 1919 the earlier material was permanently consigned to the Smithsonian. Among this material are a number of uniform coats and fatigue jackets of the Mexican War period. Representative examples from this unique collection were photographed, and are published for the first time in *Military Illustrated*, through the courtesy and co-operation of the Smithsonian, and especially of Donald E. Kloster, Curator of Armed Forces History, National Museum of American History.

Some specimens have size markings in the sleeve linings indicative of the Schuylkill Arsenal. Though showing some deterioration from age, these garments exhibit few or no signs of actual use. They are probably sample pieces made up by the Quartermaster; indeed, they may be the sample garments occasionally referred to in the regulations, e.g. the reference directing that the infantry uniform coat be made 'of the exact cut and fashion of the one furnished the clothing bureau'.

Further examples from this important collection will be published in subsequent parts of this series.

(C) Fatigue jacket, US Regt. of Voltigeurs. The 1847 regulations specified only fatigue garments for this new regiment; officers were to wear a frock coat and trousers of dark grey cloth'. Enlisted men were authorized 'dark grey coats and trousers... in other respects the same as the infantry'. Such clothing was made and shipped to Mexico, but was lost at sea; the Voltigeurs consequently drew conventional sky blue infantry fatigues. At one point the regiment's colonel, anxious that his men wear some kind of distinctive apparel, requested black felt slouch hats and fringed grey hunting shirts; these were approved, and Schuylkill Arsenal was ordered to produce the garments; the hats were apparently made but never shipped, and nothing more is known of the hunting shirts. An unexplained variation on this jacket in the Smithsonian collection has collar and shoulder strap trim in a strong, orange shade of yellow; perhaps some thought was given to mounting this corps?

(D), (E) Reconstruction: regular infantry private in overcoat, with cap flap down over the collar.

(F), (G) Reconstruction: regular infantry private wearing winter fatigues and field equipment. He wears the M1839 forage cap, for which a white metal company letter at centre front was authorized but seldom worn. His sky blue fatigues have the white lace and white metal buttons of the infantry. His weapon is the M1816 flintlock; leather accoutrements are M1839. On his left hip are the white cotton haversack, and grey-painted metal canteen with leather sling. Little is positively known about period knapsacks, though the regulation US type is believed to have been a double-leaf affair of black-painted canvas, as here; the overcoat was carried inside and the blanket rolled on top. Just visible in the rear view is part of the picker-and-brush set, hooked to a jacket button on a brass bar-and-link chain; this is slightly clearer on our front cover.

(B) US Infantry winter fatigue jacket. Made of sky blue kersey to match the uniform trousers with which it was worn, this was the universal garb of regular infantry, and subsequently of many volunteers, in Mexico. Edged in white lace, with small white metal 'eagle-I' buttons, it is unlined except for the sleeves, and this example has two functional side pockets. Some fatigue jackets in the Smithsonian collection have a central back seam; this one, and others, do not. There is a rear cuff vent with a single button set high.

FRONT COVER:

Reconstruction: regular infantry sergeant. His kit is identical to the private's with the addition of white rank chevrons and trouser stripes, red worsted sash, and M1840 NCO's sword suspended from a whitened buff/leather shoulder sling. Sash and sword are frequently shown in James Walker's eyewitness paintings.

For further discussion of uniforms see 'MI' No. 40 p. 33, caption.

See captions on p.39





Images from the Great War: The Louis Thuillier Collection (1)

LAURENT MIROUZE

In this issue we begin publishing a selection from a remarkable collection of photographs recently recovered by chance in the attic of a farm on the Somme and dating from the period 1915-20. These glass plates were the work of Louis Thuillier, who worked in the village of Vignacourt a few miles behind the front line; and they include many remarkable studies of the Allied troops who were stationed in the area. The pictures were taken by a keen amateur, and are both unselfconscious and uncensored; the author, and our contributor MIKE CHAPPELL, have been able to identify a majority of the uniforms represented here, among them images of great interest.

The 3,000-plus glass plates discovered at Vignacourt were recognised by the farmer's cousin, a retired photographer, who recalled that an ancestor had been a pioneer of the hobby during the Great War. Louis Thuillier, born in 1886 into a modest Picardy farming family, combined work in the fields with a pas-

sion for new technology; necessarily self-educated, he was determined enough to found his own agricultural machinery hire firm, and a Peugeot bicycle repair shop in about 1907 — he was known locally as 'Peugeot' Thuillier until his death in 1931.

Called up in 1914, he was demobilised the following



year, and soon developed a keen interest in photography. He bought a complete set of equipment, and taught his wife to use it as well. Over about five years they took and processed more than 3,000 pictures, recording the events of village life — first communions, weddings, baptisms — but also hundreds of studies of the soldiers who passed through the area. At first his subjects were French troops, but in July 1915 Vignacourt came under the military control of the BEF. The surrounding camps grew in size and number, with a large medical facility, an important airfield, a tank park, a Chinese Labour Corps camp, major water points; and eventually a large assembly area just behind the trenches east of the village, where survivors of the 1916 Somme battles were regrouped. Men from the

Gordon Highlanders — there were nine battalions in France in late 1915, so identification in any more detail is impossible. Already the appearance of the 1914 Highlander has undergone changes: the diced glengarry is replaced by a small khaki Balmoral, the 'doublet' by a standard service dress jacket of 'modified' construction, the checkered hose-tops by khaki stockings. The goatskin jacket was issued in winter 1914-15, and again in 1915/16.

four corners of the globe spent their free time in Vignacourt, whose inhabitants did a brisk trade; and many of the homesick soldiers took the opportunity of posing for a souvenir photograph by M. Thuillier.

British subjects start appearing in the record in summer 1915, and with the English, Scots, Welsh and Irish were Canadians, South Africans, Indians, and — in 1916 — the men of the Australian 1st Division. From that October Vignacourt became for a while a largely Australian camp, some streets even being renamed e.g. 'Melbourne Street', 'Hobart Street', 'Grease Street' by the Diggers. From 1917 on the

Louis Thuillier, 1886-1931: farmer, soldier, agricultural machinery supplier, bicycle repairer, motorcycle dealer and racer... and creator of a unique visual record of soldiers of the Great War. (All photographs, L. Thuillier Collection, courtesy the author)



collection includes occasional passing Americans.

Most of the photos are individual or group portraits, some formal, some grinning and clowning, some posing with their weapons or vehicles. Rear area support services are represented as often as fighting corps — drivers, nurses, staff officers, even chaplains. The Chinese and Indian presence lent this little Picardy village an exotic air at times; and the cheerful groups which show these Asian visitors posing with local inhabitants testify to the reportedly good relations which soldiers and civilians enjoyed. One photograph records the wedding of an Australian, Capt. Hartley, to Mlle. Pécourt.

Louis Thuillier also developed a passion for motorbikes during this period, probably after exposure to the Triumphs, BSAs, Royal Enfields and Douglasses ridden through vignacourt by countless dusty or mired messengers. He photographed these whenever he could, usually for free; and even acquired a Triumph as a 'prop' for his studio. (It seems likely that he put the money he made from photography into this new hobby: he abandoned photography for motorbikes in 1920, becoming a dealer in army surplus

Right:

A young soldier of the Royal Irish Rifles: again, since 12 battalions were moving towards the Somme during winter 1915/16 his unit is unidentifiable. The period is suggested by the goatskin jacket and the 'Gor'blimey' cap. His leather 1914 equipment is unremarkable, but note the sag of full pouches; and wirecutters in a frog on his right hip.

Below:

This and the next photograph show officers from the 49th (West Riding) Division, a Territorial Force 1st Line formation, attending bayonet practice in a farmyard under the eye of a staff sergeant of the Army Gymnastic Staff. Under a glass the insignia can be made out in most cases. From left to right: (1) 1/8th W. Yorks. Regt. (Leeds Rifles), 146 Bde. — he wears a cap badge special to officers, and of Rifles style; and the battalion's pale blue 'T' sign shows white at the top of the sleeve. (2) Either the 1/5th or 1/6th W. Yorks. Regt., 146 Bde. — conventional W. Yorks. cap and collar badges. (3) The elegant trenchcoat hides jacket insignia, but the cap badge identifies one of the two York & Lancs. Regt. battalions in 148 Bde., the 1/4th and 1/5th. (4) Instructor. (5) York & Lancs. cap badge — and in the next photo he is at right foreground, showing the red rear collar patch of 1/4th Bn., the Hallamshires; the 1/5th's blue patch would show white in the photo. (6) 1/8th W. Yorks. Regt. (Leeds Rifles). (7) 1/5th KOYLI — served with the 1/4th Bn. in 148 Bde., but in the next photo he is second from right, showing the 1/5th's yellow collar patch, reproducing here as black.



machines, and racing them himself until 1924.)

The troops identified

Even though the glass plates are not dated, study of the uniforms and equipment allows most of the military studies to be identified within

broad limits. The sheepskin and goatskin jackets suggest winter 1915-16; the first appearance of the 'Gor'blimey' cap and Brodie helmet in 1915 and 1916 are also helpful. Cap badges and shoulder titles often show





The officers from 49th Div. pose during the bayonet fighting drill. Repeating the numbering from the last caption, they are from left to right: (1), (3), (2), (4) instructor, (6), (7), (5). Taken together the two photographs show a fair variation of uniform items: service dress caps, and trench caps with folding flaps; slacks worn loose, and breeches with puttees; black Rifles buttons, and gilt buttons; full collar badges, with and without the Territorials' 'T', and the 'T' alone; and both cuff and shoulder strap rank badges.

clearly (testimony to the still-unparalleled quality of good glass negatives); and in 1916-18 we can make out a number of the colourful, though alas still inadequately recorded, 'battle patches' adopted as quick identification schemes within many divisions.

It is harder to be sure about the exact units of Australians represented, given the common shapes worn by most units within given formations, differentiated only by colours which are, of course, almost impossible to make out here.

Luckily the village priest, Abbé Leclercq, made some helpful diary entries which survive. He tells us that on 27 September 1915 the first British units to settle in were a battalion of the Royal Welsh Fusiliers, one of the South Wales Borderers, and a platoon of Royal Engineers. We learn that Vignacourt was

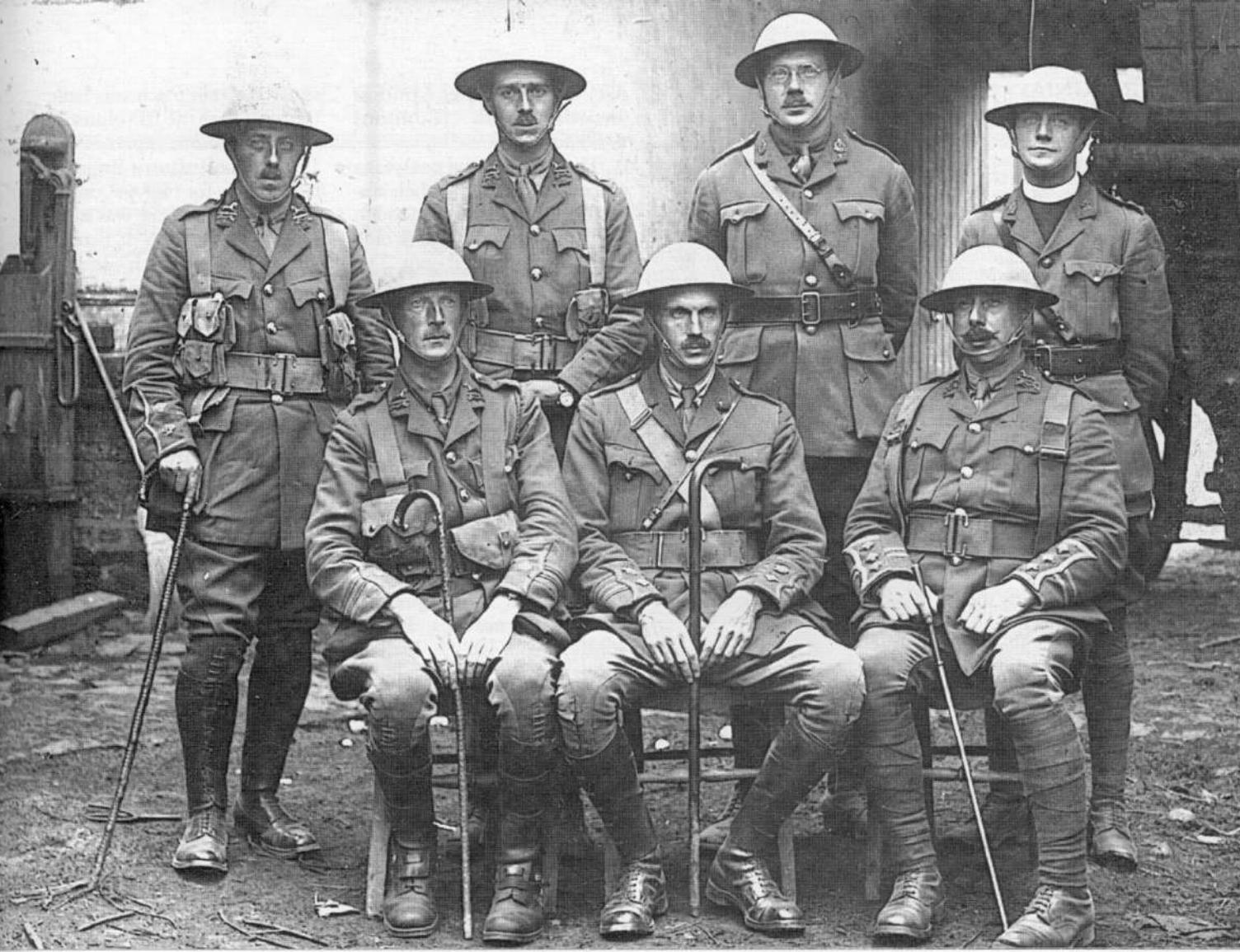
A splendid study of what seems to be an Australian 1st Division machine gunner, to judge by the British MGC badge pinned to the hat turn-up (in place of the AIF sunburst), and the rectangular shoulder patch of that division; the colour is not identifiable. Australians in the Thullier Collection show a wide latitude in uniform and insignia practice, as one might expect. Points to note here are the corduroy trousers; the 'liberated' (?) 1914 leather equipment — Australian troops were issued the webbing set; and the unusual sheepskin jerkin, worn fleece inside, with leather straps. Other photographs from what appear to be a sequence suggest a date of 1917 by the presence of small box respirators.



home to the staff of the 13th Army Corps in January-July 1916; that 10-19 July 1916 saw the installation of the 1st Australian Division; and that a battalion of Cameron Highlanders arrived at the end of the month. The appearance of the 8th Cavalry Brigade is noted on 22 October 1917.

* * *

This record of the tireless work of an enthusiastic amateur couple (working in the darkroom mostly at night, since Louis had to work in his fields during the day), is of real quality and importance. Louis created it to make money; in 1915 photography was still a mystery to most people, particularly country people, and offered this energetic young man a chance to support a slightly better life for his family in a country torn in half by war — a war which he did not entirely escape on his demobilisation, since the Allied airfield and camps attracted many German air raids. But the humanity of many of his images shows a real creative sensitivity, adding something to their purely historical interest. His work is in a direct line from the little wooden soldiers of Louis XIV's army sculpted by Clemence, who studied them in the gardens of the Tuilleries; and from the meticulous drawings of passing Napoleonic soldiers created by the baker, Boersch. It is a probably unique and very human record of hundreds of Allied soldiers captured in the moment of their participation in Europe's most sombre military drama.



Above:

There is a terrible, poignant dignity about this group of officers; all their faces show tiredness and strain, appropriate to a 1916 photograph of a unit which had been in France more than a year. This is clearly the battalion HQ of one of the W. Yorks. Regt. battalions of 146 Bde., 49th Division — the brigade's 'T' shaped shoulder patch can just be made out under a glass on three of the right sleeves. 1/5th Bn. wore it in green, 1/6th in yellow, 1/7th in red, 1/8th in pale blue; but the latter two units wore Leeds Rifles distinctions, absent here, and yellow would probably reproduce darker, so this is almost certainly 1/5th Bn.

The lieutenant-colonel CO sits centre front, with his major second-in-command (left) and his captain adjutant (right); all wear '08 web belts, and the major one set of web cartridge pouches balanced by a web pistol holster. The two subalterns standing at left — probably the signals, intelligence, or Lewis gun officers — both wear full rifle webbing. The MO and chaplain, standing right, are the only ones wearing Sam Brownes. The colonel wears only the Territorials' 'T' on his collars, the adjutant the regimental badge alone, and the major and subalterns the former beneath the latter. Most wear cuff ranking, the chaplain and one subaltern shoulder strap ranking. All wear breeches; puttees, and at least two different types of leather gaiters can be seen.



Left:

Striking portrait of a sergeant of the Canadian 1st (Royal) Newfoundland Regiment wearing the sleeve badges of medical personnel, and the ribbon of the Military Medal. Note the beltplate of the St. John's Ambulance Brigade, presumably retained on an individual basis; and, above the Geneva crosses, the broad red triangle identifying 29th Division. The 1st Newfoundlands served with 88 Bde. of this British Army formation from September 1915 to April 1918; during the Somme fighting of July 1916 it lost nearly 1,000 all ranks but won a VC, 28 MCs, 32 DCMs and 105 MMs, taking the title 'Royal' in 1918 as a unique mark of its heroism under fire. The soft cap suggests a date of 1917 here; the overseas service stripes introduced in January 1918 are absent. It is a shame that the battalion/company indicator which would be sewn to the back below the collar is invisible; two have been recorded — a disc and a vertical bar, both halved red (left) and right — but company practice is as yet undiscovered. The 1st Newfoundlands remained in the Somme area until 'slogging up to Arras' in April 1917.

To be continued: A further selection of captioned photographs will be published in a future issue.

SCOTS INSIGNIA (cont. from p.28)

Pipe Major G. Asher of the 5th Bn., The Seaforth Highlanders displays in February 1944 a patch of 42nd 'Government' tartan 2 $\frac{1}{2}$ in. wide by 2 $\frac{3}{4}$ in. deep, below the divisional sign of 51st Div. and the single scarlet bar of 152nd Brigade. This patch was peculiar to the 5th Bn., all other battalions wearing a patch of Mackenzie tartan 3in. long by 1 $\frac{3}{4}$ in. deep. See illustrations M and N. (IWM H35946 S/E)

Same as 'F' except worn below divisional sign and 155 Bde. bar.

The battalion's history reads much the same as that of 6th HLI; 7/9th RS were instrumental in capturing the German HQ in Flushing during the battle for Walcheren. A photo in *Mountain & Flood* by Blake shows this patch being worn.

T: 1st Bn. The Liverpool Scottish, 55th (West Lancashire) Division.

Tartan — Forbes, 2in. wide x 1in. deep. The battalion formed part of the Cameron Highlanders, and served in UK throughout the war; the two bars identify 165th Brigade.

Auction houses at the top end of the market do not like August, and few sales of the highest quality material ever take place in that month. Too many potential buyers are likely to be on holiday, and August is generally viewed as a 'tidy-up' month as the bigger houses prepare for the autumn — though middle-of-the-market rooms show less reluctance to hold sales. Kent Sales, whose system of tender bidding does not require personal attendance, had a good sale late in August, with average results. As mentioned in previous columns this sale room tends to cater for average collectors rather than wealthy ones, with some more expensive items mixed in with a majority of lots which are within reach of most collectors. Their price list is often a good guide to current trends.

This last sale offered a range of slightly unusual musicians' and band swords; a number of museums and institutions find these desirable, and they sold well. Third Reich material continues to attract collectors, and prices show a gentle upward trend, particularly for edged weapons. Dealers who attend German trade fairs report that good quality items tend to be a little less available than previously. Kent Sales also report rising demand and prices for World War II 'Home Front' material, e.g. Home Guard and ARP items. Slightly dis-



U: 1st Bn. The London Scottish, 56th (London) Division.

The regiment did not wear a tartan, but a patch of their traditional unpatterned 'Hodden grey' material, with a dark blue thistle embroidered on it. The London Scots were part of the Gordon Highlanders. They went overseas with the division in 1942, serving in Iraq, Palestine and Egypt and fighting in North Africa and Italy.

Included in their battle honours are Salerno, Volturno, Anzio, Gothic Line, Rimini Line and Argenta Gap. The single bar identifies 167th Brigade, with which the battalion served from October 1944.

V: 2nd Bn. The Queen's Own Cameron Highlanders, 4th Indian Division.

Tartan — Cameron of Erracht, won square 2in. x 2in. contrary to instructions. This may have been due to the fact that while with 8th Army in North Africa the battalion had worn a 'slip-on' shoulder strap slide bearing insignia on the khaki drill shirt, so that a regulation-size tartan would have been too large; and the

squared tartan patch was later transferred to the BD blouse.

The battalion, as part of the 11th Indian Infantry Brigade, left India for Egypt on 3 August 1939. There was normally one battalion of British infantry with each Indian Brigade. After serving in the Western Desert the battalion went on to Italy, the 4th Indian Division playing a prominent part in the battle for Monte Cassino.

W: 7th Bn. The King's Own Scottish Borderers, 1st Airborne Division.

Tartan details as for 'B'. This unit was one of three battalions forming 1st Air Landing Brigade, and were in action at Arnhem. This combination of insignia is corroborated by an ex-7th Bn. member.

A final note: although there is no evidence, photographic or otherwise, that 6th and 7th Bns. The Cameronians, 156th Brigade (intermediate), 52nd (Lowland) Division wore a Douglas tartan patch, several sources say that they did. What is known, however, is that both battalions wore black brigade indicators instead of rifle green as specified. **M**

AUCTION SCENE

pointing results were recorded for a collection of police material; the lack of good published reference on this subject may perhaps be responsible.

Trade was brisk at the regular Wallis & Wallis and Weller & Dusty sales; the holiday period did not seem to affect the bidding, and as usual these rooms offered something for everyone interested in arms, armour or militaria. A number of buyers have expressed regret over the lack of published estimates in the catalogues for these houses, but no doubt the auctioneers have their own good reasons.

(The steady rise in the price of catalogue subscriptions has been another effect of inflation and recession, and while good, well-illustrated catalogues have long been a useful source of reference it is now becoming an expensive business to subscribe simultaneously to those produced by a number of rooms.)

Contradictory prophecies about the immediate future of the economy cut little ice with the larger rooms as they contemplate the coming season. At their level the slump is still with us, and until it eases a static market is the best they can hope for. All put a brave face on things, but plans are afoot to

explore new fields and styles. Sotheby's are revamping their arms, armour and medals department, but final plans are as yet unclear. Michael Baldwin recently left to return to the National Army Museum as Keeper of Weapons and associated material, and it appears that the opportunity is being taken to make other changes. Sotheby's are still planning their December military sale, and a sale of aeronautica in September.

Christie's South Kensington assembled one of their quality sales of militaria for 13 September, with a very varied run of lots which moved well (89% sold). Badges held their prices; and shoulder belt plates achieved figures which reflect the increasing popularity of Indian Army material. While a brass British militia plate made £80, and a hallmarked silver British plate reached £200, a plate of the 30th Bengal Native Infantry fetched £400 — £120 above top estimate. Again, police material was disappointing: a large collection of British and US items estimated at between £1,000 and £1,600 made only £900.

On 16 September Glendining's offered a fine selection of early cam-

paign medals including some Naval General Service and Military General Service with several bars. The MGS to Lt. J. Williams, 11th Foot, with bars 'Busaco' and 'Salamanca' made £680. A family group of three medals included an NGS with bar 'St. Vincent' to Capt. Sir James Whitshed, Bt., of HMS *Nanur*; he also received the small Naval Gold Medal for this action, and rose to be Admiral of the Fleet and GCB. The other medals in this lot were for service in the Baltic, 1854-55, and China, 1857-60, with bar 'Canton'; the three together achieved £1,950.

A general officer's large Gold Medal for Corunna, 1809, made an impressive £45,000. An Army Gold Medal for the capture of Martinique, also in 1809, was sold in a single lot with two presentation swords, with provenance to Gen. Sir George Prevost. One of the swords was of great interest, being one of only seven Lloyds Patriotic Fund weapons (out of a total of 147) awarded to army officers. This lot sold for £40,000.

At a less rarified level, we go to press on the eve of the late September London Arms Fair. As always, this will provide a useful pointer to the health of the hard-core market, and to the current taste, scope and boldness of the regular collector.

Frederick Wilkinson

ON THE SCREEN

Video Releases to Buy:
'The Civil War' (Time-Life)
'North and South'

(Warner Home Video: 15)

The television event of the year for military history buffs was undoubtedly the broadcast by the BBC of the acclaimed American Public Broadcasting System series *The Civil War*. The series was co-written and co-produced by the brothers Burns, who wrote the script with Geoffrey C Ward. Ken Burns has, as a documentary filmmaker, received two Academy Award nominations and numerous other awards. The series took five years to make, longer than the war itself.

The visuals rely mainly on contemporary photographs: in researching the series, more than 16,000 were viewed from 160 collections. Also used extensively are maps and battle-site cinematography; in contrast, paintings and engravings are used sparingly. There is also some fascinating newsreel footage featuring Civil War veterans at reunions. The soundtrack features much period music, as well as some specially written for the series; Jay Ungar's haunting melody 'Ashokan Farewell', first recorded in 1984, is used to particularly emotive effect. The series is narrated by David McCullough, but the voices of participants in the war are impersonated by actors including Sam Waterston, Jason Robards, Morgan Freeman and our own Jeremy Irons, reading extracts from letters and diaries. One of the most memorable readings reveals the poignant hopes and fears of a Union major, Sullavan Ballou, in a letter to his wife Sarah on the eve of his death at First Bull Run. (This, and other extracts, remind us of the beautiful English to which Americans aspired in the 1860s.)

The series features the views and opinions of several Civil War historians. Prominent amongst these is the 73-year-old Shelby Foote, the author of a Civil War novel as well as a successful three-volume history of the war. With something of the appearance of a Confederate general, the ability to summarise complex issues evenhandedly and clearly, and a seemingly inexhaustible fund of fascinating anecdotes, he has become something of a national celebrity.

The Civil War remains an emotive subject in America: inevitably the series received criticism for being both too hard and too soft on the South. However, its undoubted popularity lies in the fact that the carefully written script has proved to be largely acceptable to fair-minded viewers in both North and South.

When it was originally broadcast, surveys showed that almost 40 million had watched at least part of it — an unprecedented success for PBS. It was later repeated by another channel on consecutive nights, followed by a broadcast of the complete series on a single day. The original series lasted

over eleven hours: the BBC, in their curious wisdom, decided to cut it down to seven one-hour episodes. Although edited with some care, it was all too evident that important material was missing. For example, the bloody battle of Fredericksburg is explained in some detail in the original series; in the version broadcast by the BBC it is dismissed in a few sentences, with a rewritten narration to cover the all-too-obvious gap. The good news is that *Time-Life* have now issued the complete series in a nine-cassette boxed set: Civil War buffs now have the opportunity to enjoy the complete version, more than half as long again as that broadcast on television. Those interested can contact *Time-Life Video* c/o Time-Life International Ltd, FREEPOST 15, London W1E 8WE, or phone 071-408-0868 for further details.

Some Civil War enthusiasts may also be interested in the TV mini-series *North and South* (1985), now available in a three-cassette set. Based on the novel by John Jakes, it concerns the fortunes of two families in the years preceding the war. It was directed by Richard T. Heffron and produced by David L. Wolper, whose previous commercial successes have included *Roots* and *The Thorn Birds*. Jakes wrote two sequels: *Love and War*, which continued the story through the Civil War, and *Heaven and Hell*, set during the Indian Wars. The former was also turned into a TV mini-series entitled *North and South II*.

The central characters are George Hazard (James Read), from a Pennsylvania industrial family, and Orry Main (Patrick Swayze) from a South Carolina plantation dynasty. They become friends at West Point; fight together in the Mexican War; but find their friendship strained as friction between North and South increases during the 1850s. The cast includes David Carradine, Kirstie Alley and Lesley-Anne Down, and there are cameo appearances by Johnny Cash as John Brown, Hal Holbrook as Abraham Lincoln, Robert Mitchum, Jean Simmons and Elizabeth Taylor.

By remaining fairly faithful to the novel the series is no more than a soap-opera in period costume. There is comparatively little military action: the Mexican War battle of Churubusco is briefly evoked, as is the firing on Fort Sumter. However, the series has good production values which include photography at authentic locations such as Fort Moultrie, historic streets in Charleston, and the old Jefferson College campus (which serves as West Point) in Natchez. *MI* readers will probably find this light-weight entertainment useful mainly as a curtain-raiser to the more interesting second series, which will doubtless be released on video in due course.

Stephen J. Greenhill

LETTERS

Jacobite Colours

Further to Stuart Reid's excellent articles on the Jacobite Army at Culloden ('*MI*' Nos. 36 & 38) the following may be of interest. The Colour of Gordon Glenbucket's Regiment, which Mr. Reid was unable to trace, is now in the collection of the National Army Museum, London; it is catalogued as 'Colour of Gordon Glenbucket's Regiment' and described in the catalogue as of 'Grey-green silk with yellow applique'. The hue of the field may, of course, have changed over the years and white does not seem altogether unlikely for its original colour. The interesting point, however, is that the coat of arms and coronet are at right angles to the vertical, i.e. at right angles, coronet towards the staff, to the illustration on '*MI*' No. 38 p. 41. Whilst this is unusual it is not unique, and may in fact be a reflection of the practice in contemporary regular regiments, many of whom still bore the Colonel's arms on their colours.

I was also intrigued by Mr Reid's reconstruction of colour no. 7 of Wentworth's list — "...a white silk colours with the Stewarts Arms God Save King". Basically the description does not fit with, nor sound like a description of colours of a 'Foot Guards' Regiment. If Wentworth had intended the Royal Arms' or 'The Pretender's Arms' or some such phrase and not 'the Stewarts Arms', which sounds more like a reference to the clan than to the ex-Royal family. The motto also sounds wrong to go with the Royal Arms — 'God Save [The ?] King' is the sort of proclamation of loyalty to be expected of a clan Colour, but for a Colour bearing the Royal Arms surely 'Dieu et Mon Droit' (since it was Prince Charles' claim to the throne of the three kingdoms that was in contention — or rather his father's claim if you want to be pedantic) would be more in keeping? I also feel that Wentworth's spelling of 'Stewart' is odd if he did indeed intend to refer to the Royal Stuarts.

Lastly, Mr Reid seems to have identified the colour known as 'The Scott Colour' in the National Museum of Antiquities in Edinburgh as being a pair with the Stewart of Appin Colour in the Castle. The Scott Colour was traditionally carried at Dunbar in 1650, and whilst I doubt this identification and agree that the colour is more likely to be from the Jacobite Rebellions (see *Flags of the English Civil Wars, Part Two*: S. Ede-Borrett & McGarrigle; Leeds 1989; p. 56) I would doubt that it is a pair to the known Stewart of Appin Colour. The latter colour is pale blue with a golden yellow cross and has each blue 'triangle' made from two pieces of cloth; the former has a distinctly white cross and each triangle is made from a single piece of cloth — that is, the two colours have been made completely differently.

They also differ in size — 5ft. 3in. (flying) by 4ft. 4in. (on the pole) for the

Scott Colour, and 6ft. 6in. (flying) by 5ft. (on the pole) for the Stewart Colour. In fact their only real similarity is a similar shade of blue cloth for the field!

Nonetheless Mr Reid deserves high praise for bringing to a wider public information on the Jacobite armies, and altering a number of the stereotyped and preconceived misconceptions.
Stephen Ede-Borrett
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Holcot, Northampton
NN6 9SH

Iraqi equipment

Having had several dozen items of Iraqi kit through my hands in the course of business I think I can make an additional contribution to the excellent article ('*MI*' No. 38) by Sam Katz and others. The first point relates to webbing equipment. The bare-headed instructor (p. 14, top right) is wearing the belt from this previously unrecorded webbing, which is a sort of cross between British '44 and '58 patterns, made in a light green fabric of identical weave to '44 pattern; all fittings and eyelets are of blackened alloy.

The belt is three-part; the centre back has buckles (cf. '44 ptn.); the front right has a sewn-on loop and lift-the-dot fastener (cf. '44 ptn.) but the size adjustment is as per '58 ptn., the hook engaging the centre row of eyelets. An AK-74 mg. pouch has three pockets arranged 2 + 1, Polish style; a single top flap covers all three, with '44 type metal loop and tab closure; two webbing belt loops on reverse of pouch. A brace extender and yoke harness are the same as British '44 ptn. A small pack or gasmask bag is slightly deeper than the '37 ptn., with rubberised lining, and a small white maker's tag in Arabic in the inside seam. A box pouch is similar to the '58 ptn. SLR mag. pouch.

Secondly, the 'desert DPM' jacket: the sand and brown shades have a distinct lime green tinge, and a label indicates manufacture in China. Finally, gasmasks: issue varied tremendously but one appeared to be 1970s W.German issue, with triangular eyepieces and front-mounted filter; another had similar eyepieces but a side-mounted filter; the radially ribbed top panels of the dark green-painted filters had Arabic ink stampings.

May I just add that a member of one British unit has offered me 150 Iraqi helmets at £35 and 50 respirators at £30; another source offers 200 helmets at £40 — and £200 each for Republican Guard ID cards... I can confidently predict that asking such exorbitant prices will ultimately backfire.

C.R. Coxon
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MILITARY ILLUSTRATED

William Coltman

JOHN DEVONPORT
Paintings by MIKE CHAPPELL

This month sees the centenary of the birth of the British Army's most highly decorated 'Other Rank'. Bill Coltman's name is not widely known outside the world of medal research; yet this unassuming man, who never fired a shot or took another's life, was awarded for his gallantry in the Great War the Victoria Cross, two Distinguished Conduct Medals, and two Military Medals.

William Harold Coltman, one of five children of a gardener at Tatenhill Common, Rangemore, Staffordshire, was born on 17 November 1891. His father Charles died when Bill was in his infancy, leaving his widow to support four sons and a daughter by delivering milk with a horse and trap. Annie Coltman later remarried, to a man named Bannister, and had further children. At the age of four Bill was sent to Rangemore School, where he gained a reputation for mischief. He left at the age of 13, in 1904, to find work to help support the family.

He followed his father's trade, which meant moving about the countryside in pursuit of work; he gardened for a while at Duffield, Derbyshire. After returning to Staffordshire he settled at 60 Forest Road, Burton-on-Trent; and while tending a garden at Repton met Eleanor May Dolman, a servant in the house. They married at Burton Registry Office on 8 January 1913. Both were members of a non-conformist congregation, the Brethren, and Bill practised as a Sunday School teacher at the Meeting House, Winshill. Their first child, Charles, was born later in 1913.

**TO THE WESTERN
FRONT**

In January 1915 Bill Coltman enlisted in the 2/6th Bn., North Staffordshire Regiment. The battalion remained in England when he was sent out to France

with a draft in June 1915; in October, after training at Rouen, he joined the 1/6th North Staffords — part of 137 Brigade, 46th (North Midland) Division, a 1st Line Territorial Force formation.

Bill felt that the act of killing was contrary to his religious beliefs. He expressed his feelings to his CO; and was allowed to transfer to the stretcher-bearer group of the battalion's A Company.

The division was briefly shipped out to Egypt, and back, in January and February 1916; but was back on the Western Front in the spring during the build-up for the Somme offensive. On 1 July 1916 the 1/6th North Staffords were in the first assault wave in the Gommecourt sector, losing that day 13 officers and 198 men killed, wounded and missing out of 23 officers and 740 men. In the weeks which followed the battalion were in trenches at Ransart, and it was there that Bill Coltman showed for the first time (on record) his extraordinary courage in an incident which seems to have been marked later by a Mention in Despatches — a niggardly enough award, under the circumstances.

An advance trench was being dug, and the MO moved his post into a front line dugout. Bill — who was only 5ft. 4in. tall — carried six wounded men off the battlefield on his back. Told that another man was lying out in No Man's Land under machine gun fire,



L/Cpl. Coltman (centre) in a detail from a group photograph of A Coy., 1/6th N. Staffs. Regt., probably spring 1917: he wears the ribbon of the MM awarded for actions in February 1917, and the single tape of his promotion shortly thereafter, but not the DCM or the wound stripe which would be logical after July 1917. Note stretcher-bearer's brassard.

he went out again and brought the casualty in. Later the same day he crawled 60 yards under murderous fire and brought in three more wounded; and then went out for a final search, returning with a discarded German machine gun.

1917

His reputation for bravery was consolidated over the following months by further acts of self-sacrificing courage; but his first gallantry decoration was not to be awarded until February 1917. The citation for his first Military Medal reads:

'Near Monchy [-le-Preux, near Arras] on the 17th February, during misty weather, an officer took a party to repair the wire in front of the trenches. The mist suddenly cleared and the enemy opened fire. The officer sent the party in, and was himself the last to withdraw. When getting through our wire he was shot through the thigh, and fell.

Private Coltman, with conspicuous gallantry, in full view of the enemy, without hesitation, went out from the trenches to his officer, and with difficulty succeeded in bringing him through the wire, and while doing so he displayed great courage in keeping himself between his officer and the enemy although being only 85 yards from the hostile trenches and under rifle fire the whole time. Private Coltman has previously shown great gallantry as a Stretcher-Bearer, particularly on July 1st, 1916.' (This reference is tantalising; the earlier incident mentioned above seems to have taken place later in July, as the battalion's war diary only records service in the Ransart sector beginning on 8 July and 22 July.)

Some weeks later the battalion moved to the Lens sector. During an operations to 'bomb' deep enemy dugouts Bill was ordered to leave his own platoon and proceed to these shelters. While he was there the dugout he was in was hit by a trench mortar bomb; his helmet was blown off, but he escaped unhurt. He applied first aid to the wounded, before making his way down to the lower levels of the deep shelter in search of further casualties; the shelter was hit once more,

but he again escaped injury. Since some of the casualties needed urgent treatment he volunteered to go back to HQ for help; he crawled back through sniper fire in full daylight, made his report, and then crawled back guiding the Medical Officer.

During the week following 3 June 1917 Bill, now promoted lance-corporal, showed great gallantry on three separate occasions which were to lead to the award of a Bar to his MM. The citation reads:

'In the trenches near Lens: This NCO (Stretcher-Bearer) has shown great gallantry, devotion to duty, and disregard for personal danger on the three following occasions:

'On June 6th, a trench mortar bomb set fire to the Company dump in which were stored bombs and Very lights. Lance-Corporal Coltman immediately started removing the bombs and Very lights to a place of safety. On June 7th, the Company Headquarters were set on fire by a trench mortar bomb causing several casualties. Lance-Corporal Coltman attended the wounded, and amongst others bound up a man with both legs broken. On June 14th, a tunnel through an embankment was blown in and 12 men buried. Lance-Corporal Coltman immediately organised a party to dig out the buried men and supervised the removal of the wounded down the trench. He was undoubtedly responsible for saving the lives of several men.'

During the following five weeks, at the height of the battle (recorded under the 46th Division's honours as '1 July 1917, Attack on Liévin') Bill continued to dress fractures, gunshot wounds and traumatic amputations under fire. On 28 June the battalion were relieved, but the stretcher-bearers remained at their posts until the wounded had been evacuated and Bill's behaviour was marked by the Distinguished Conduct Medal:

'For most conspicuous gallantry and devotion to duty. During operations S.W. of Lens between 28th June and 2nd July, 1917, Lance-Corporal

Coltman's conduct was magnificent. He assisted in evacuating several badly wounded men from the front line, and worked untiringly until every wounded man had been taken out. He undoubtedly, by his action, saved the lives of several of these men, as otherwise they would have had to lie up in the front line without proper attention. During the night, he searched the ground between and in front of trenches we had captured, and under shell and machine gun fire, he brought in any men who had been wounded. Lance-Corporal Coltman's absolute indifference to danger and gallant conduct had a very inspiring effect on the rest of the men, and was a splendid example to them. I cannot speak too highly of this NCO's gallantry on this, and previous occasions. No. 241028 L/Cpl. W. H. Coltman, DCM, MM and Bar, 1/6th Bn. North Staffs.'

When Bill finally returned, exhausted, to his unit, he handed in over 30 paybooks which he had removed from the bodies of battalion dead. A short time later he went to the assistance of a number of men who were affected by a gas cloud after a British gas mortar dump was hit during an enemy barrage; he was gassed himself, and ended up in a field hospital — amazingly, his only wound of the war. He was soon back with his unit in the front line.

It is remembered that his CO, Lt. Col. Ernest Tomlinson, wished to see him one day, and sent a runner for him. Bill was attending a casualty in No Man's Land when the runner crawled out to him and told him of the colonel's summons: his response was to scowl and say, 'You tell the CO to wait, because this chap wants me more.' More than 40 years later, when the colonel died at the age of 81 he left Bill Coltman £25 in his will.

DCM AND VC WITHIN A WEEK

The 46th Division was generally considered not to have achieved its potential on the Somme; the division's main claim to fame in the larger arena of the war lies in its suc-

cessful attacks on the St. Quentin Canal line during the great Allied advances of August-November 1918. The battle honours are recorded as '29 September-2nd October, Battle of the St. Quentin Canal; 29 September, Passage at Bellenglise; 3-5 October, Battle of the Beaurevoir Line'. During this week of intensive fighting in the attack Bill Coltman's new CO, Major Dowding, would first recommend him for a Bar to his DCM; and, only days later, for his country's highest award for valour in the presence of the enemy:

'On the 28th September, 1918, near Bellenglise, this NCO Stretcher-Bearer dressed and carried many wounded men under heavy artillery fire. During our advance on the following day he still remained at his work without rest or sleep, attending the wounded, taking no heed of either shell or machine gun fire and never resting till he was positive that our sector was clear of wounded. In addition, he was a most valuable means of communication, bringing back with his wounded accurate information of the advance. In spite of very thick smoke and fog he always found his way about and so far as his work allowed him he served as a guide. He set the very highest example of fearlessness and devotion to duty.'

Just four days after the splendid work which gained him his second DCM, Bill was to perform acts of heroism which led to a citation for the Victoria Cross:

'For most conspicuous bravery, initiative and self-sacrifice in attack. During the operations at Mannequin Hill, N.E. of Sequehart on the 3rd and 4th October, 1918, this non-commissioned officer Stretcher-Bearer did most conspicuous acts of bravery in rescuing and carrying on his back on three successive occasions badly wounded men who had been left behind when we were compelled to retire after heavy enemy counterattack. Hearing that there were wounded in front who had not been attended to

2/Lt. Coltman VC, serving with the Army Cadet Force at Burton-on-Trent in approximately 1941/42. Apart from badges of rank, the arrangement of medal ribbons, and the Cap GS, this is the same uniform as illustrated on the colour page.

owing to the heavy concentrated enemy artillery and machine gun fire, this very gallant non-commissioned officer, on his own initiative, went forward alone in the valley of the hill, in the face of fierce enfilade fire, found the wounded, dressed them and carried each one to his Stretcher Squad in rear of our line, thus saving their lives. In that action alone, this very gallant non-commissioned officer dressed and carried wounded for forty-eight hours without rest. His efforts did not cease until the last wounded man had been attended to.'

Coltman was demobilised early in 1919. That May he travelled to London to be decorated with his VC by the king; hearing that a local reception committee was waiting to greet him on his return, he slipped off the train at an earlier station.

He spent the rest of his life as a gardener and groundsman

Gilding metal shoulder title of the 6th Bn., North Staffordshire Regiment, as worn in 1915-18 by Coltman. An alternative style without the Territorial 'T' and '6' was also seen; in his post-war portrait Coltman displays the version illustrated. (Below) Cap badge of the North Staffordshire Regiment, here in the 'bronzed' brass officer's pattern which Coltman would have worn in the Second World War. (Mike Chappell)



close to his home in Burton-on-Trent, interrupted only by service first as a Special Constable, and later as an officer in the local unit of the Army Cadet Force during the Second World War.

After 12 years of quiet retirement Bill Coltman died at Outwoods Hospital, Burton, on 29 June 1974, aged 83. He was buried at Winshill Church graveyard on 5 July, the Mercian Brigade Depot providing a band and firing party and the Mercian Volunteers the pall-bearers.

Shortly before he died he was quoted as saying: 'I sincerely hope that future generations will know nothing of war — only what they read in books — and that never again will there come a time when a Victoria Cross can be won.' However vain this hope, it was a fitting sentiment for a man of his character: a modest, decent, devout countryman who spent his life tending gardens, and earned his country's highest decorations entirely for saving lives rather than taking them.

MI

Acknowledgements: With thanks for the assistance of Michael Chappell, Derek Burney, Dennis Pillinger, and Mr. Neville Ferris of the Regimental Museum, Whittington Barracks.

Michael Chappell's reconstructions on the back cover show: (left) Lance-Corporal William Coltman, DCM, MM & Bar, 1/6th Bn., North Staffordshire Regiment, during the sequence of engagements 28 September to 4 October 1918 for which he was cited for a second DCM, and the Victoria Cross. He wears the standard Service Dress, small box respirator, 1908 pattern webbing belt, and steel helmet. A shell dressing haversack contains first aid equipment; and he also carries the large medical canteen issued to stretcher-bearers.

Personnel of the 46th Division at this time wore 'battle patches' on the upper sleeves and back of the tunic, that of 1/6th Bn. N. Staffs. being the yellow 'Staffordshire knot'; this is seen in the portrait painted by A.R. Todd, RA, of Coltman in uniform in 1919. This battalion also wore the complex insignia painted on the helmets here: the white Prince of Wales's plumes, over a strip in the N. Staffs. Regt. colours (maroon/black/white), over the yellow knot. On the sides of the helmet a blue square above a red bar has been recorded, but the exact significance is unknown; other units in the division wore the blue square with the bar (red in 137 Bde., yellow in 138 Bde.) above, below or to the side of the square.

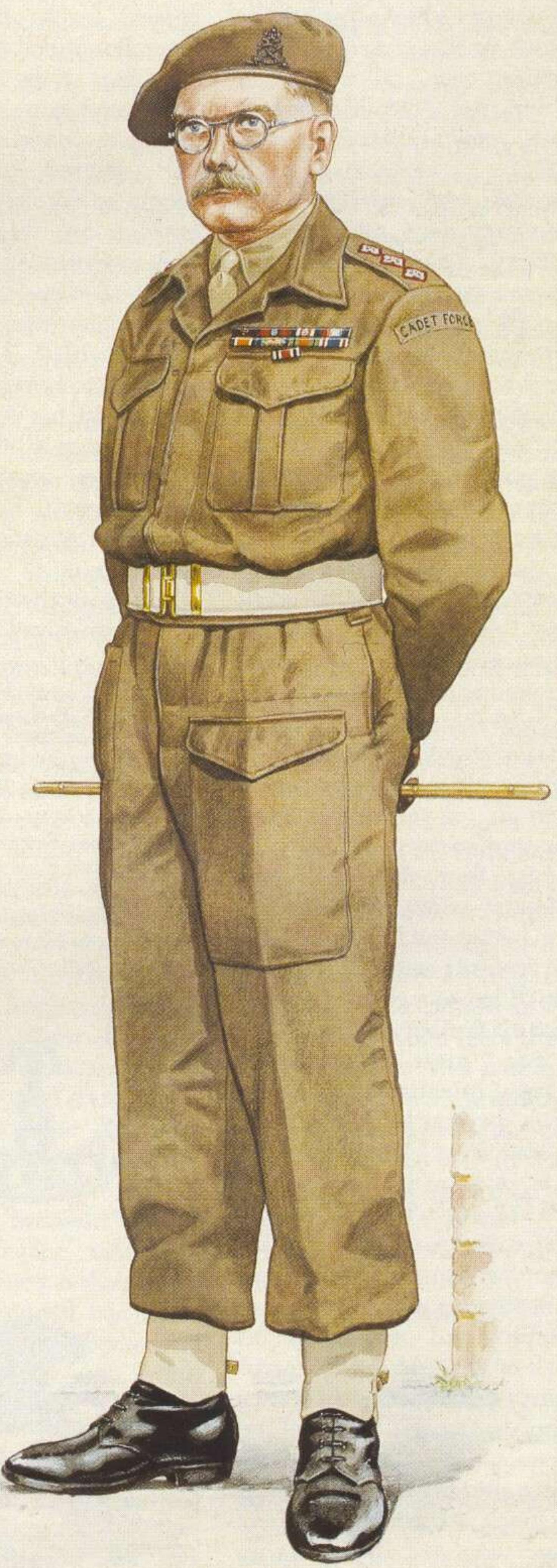
Shoulder titles were not worn in action. Coltman wears his badge of rank on both sleeves; a red 'SB' on a narrow pale khaki brassard on the left; the wound stripe referring to his gassing in July 1917 on the left forearm, and the four blue service chevrons appropriate to his time at the front on the right forearm. He wears the ribbons of the Distinguished Conduct Medal, and the Military Medal with the silver rosette of a second award. His portrait shows him to have had blue eyes, light brown hair and a fair moustache.

(Right) Captain William Coltman, VC, DCM & Bar, MM & Bar, commanding Burton-on-Trent Army Cadet Force unit, 1945. Still vigorous at 54 after a lifetime's work in the open air, Coltman wears in wartime photographs the non-regulation but common khaki beret adopted by many officers in place of the official Cap GS, with the N. Staffs. Regt. cap badge in bronze or bronze-colour plastic. His 1937 type Battledress/Serge bears the black-on-khaki 'Cadet Force' shoulder title on both sleeves, and standard infantry officer's rank badges on the shoulder straps. 1937 pattern web belt and anklets complete the uniform; we have illustrated him wearing Police boots, a fair assumption given his service as a Special Constable. His impressive 'chest' comprises the ribbons of the VC, DCM & Bar, MM & Bar, 1915 Star (first row); 1914-18 War Medal, 1918 Victory Medal with MiD oakleaf, Defence Medal, King George VI Coronation Medal (second row); and the Special Constabulary Medal. He would add one more before his death: the Queen Elizabeth II Coronation Medal in 1953.

William Coltman



Lance-Corporal,
France, Sept. 1918



Captain,
Burton-on-Trent,
1945